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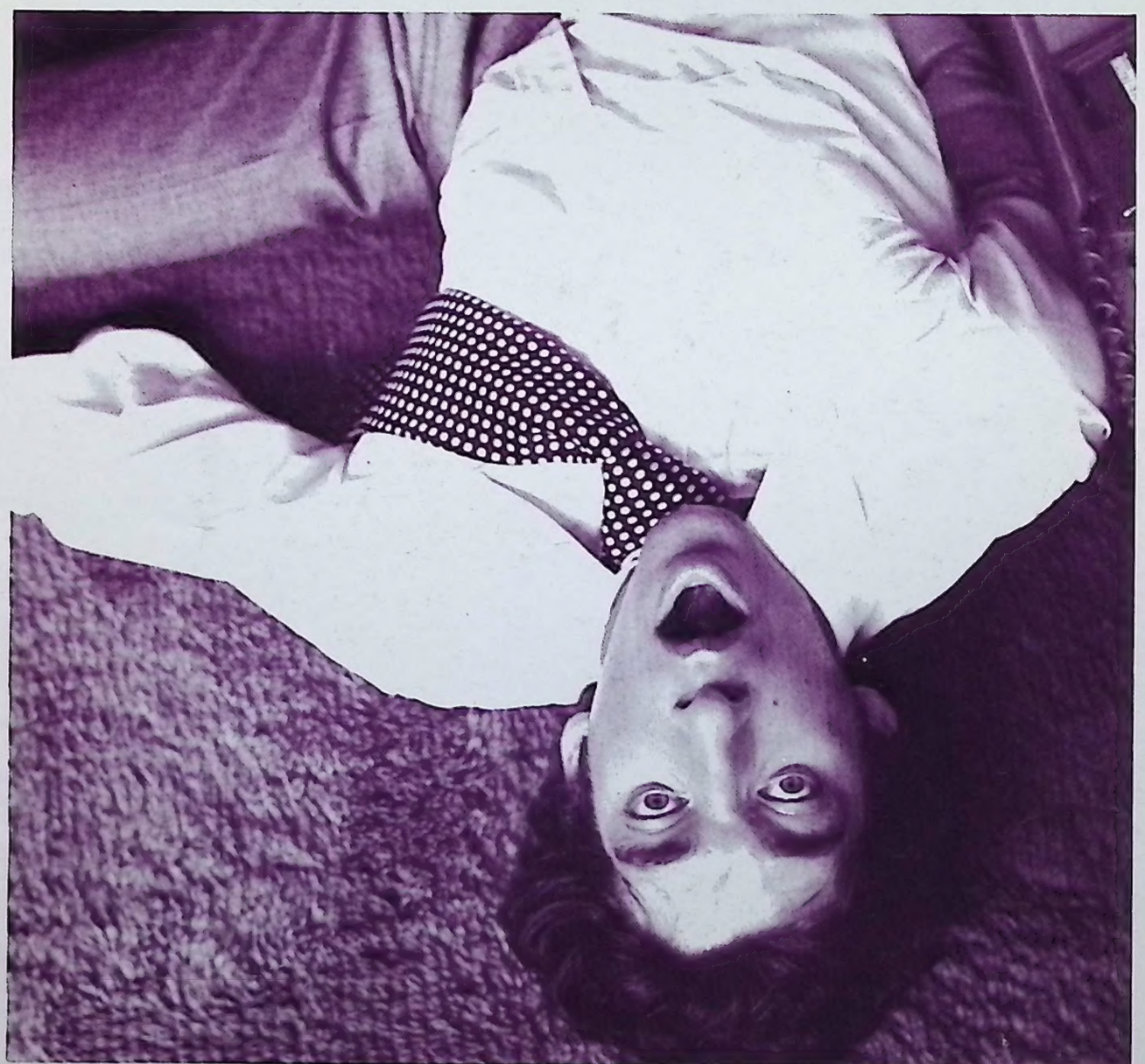

"The Parasite Murders": Cinepix vs. Delaney

The Americanization of Canadian Cinema

"Lies My Father Told Me"/Fothergill and Hofsess

Motion picture making and Kodak. Together we've come a long way.

Picture courtesy: Historical Collections,
Security Pacific National Bank, Los Angeles

October 1975
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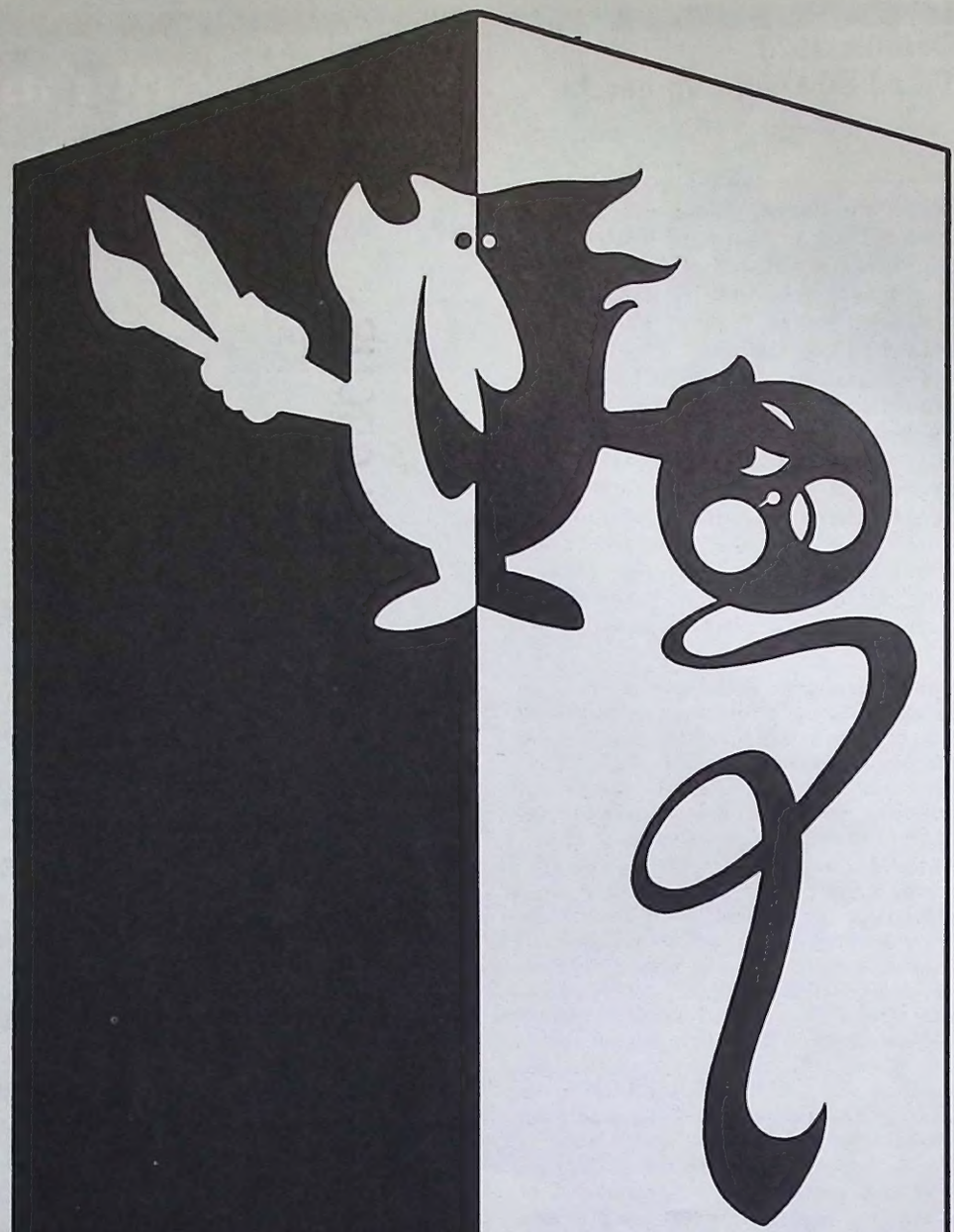

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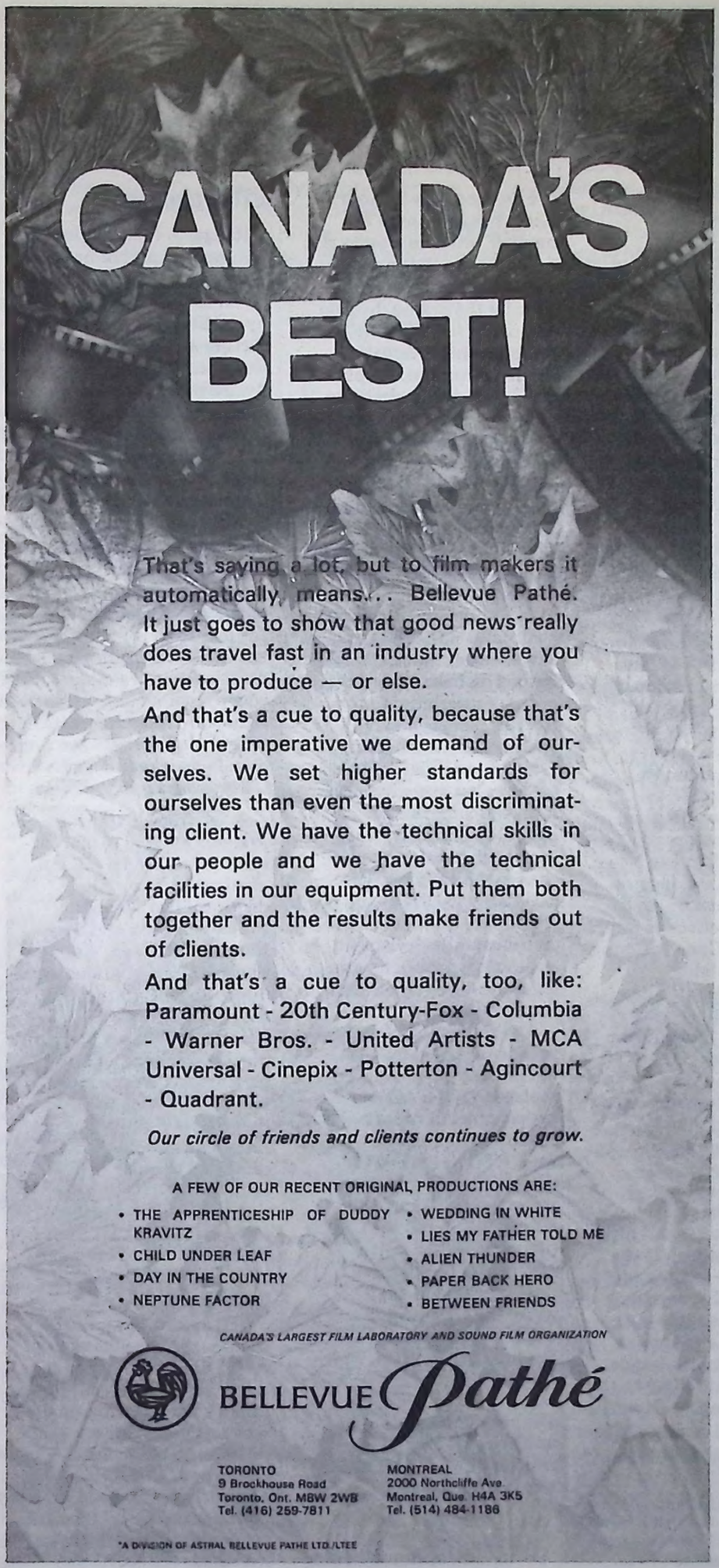
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REVERB

Yakir mourns

Re: film review of **The Mourning Suit, C.C.** no. 21

I have been cheated.

I am releasing my film shortly in a form which was not seen by Stephen Chesley. But still the readers of **Cinema Canada** will relate to it in a form described by Stephen Chesley.

I have been promised by your past editors that when the film is finished it would be reviewed. I guess you just couldn't wait, or maybe you do not feel it is worth waiting for the filmmaker to finish their work before you put your claws into it.

Leonard Yakir

Blind in one eye...

I have just read the July/August issue of **Cinema Canada** and particularly Mr. Rouveroy's Rough Cut section where he comments on **Murder on the Orient Express** and the cameraman who photographed that fine film, Mr. Geoffrey Unsworth.

Mr. Rouveroy goes so far as to suggest how Mr. Unsworth got his name on an epic that looks as though it were shot through a bottle, and that he (Mr. Rouveroy) was painfully aware of the zig-zagging camerawork in the film. Mr. Rouveroy also has the cheek to speculate on a fantasy dialogue between Mr. Unsworth and the film's director. Surely, Mr. Rouveroy must be aware that Mr. Unsworth is among the top six British lighting cameramen and in the same artistry as Mr. Freddie Young and Mr. Ossie Morris. Furthermore, Mr. Unsworth's recent credits include **2001 Space Odyssey** and **Cabaret,** for which he won the Academy Award.

Perhaps the screening conditions were not completely ideal at the time Mr. Rouveroy went to see **Murder on the Orient Express,** but having seen this same film some months before at a West End cinema in London, I can guarantee to Mr. Rouveroy that the film was *not* shot through a bottle and that Mr. Unsworth's lensing looked absolutely brilliant.

Finally, I suggest that Mr. Rouveroy pay a visit to his optician before his second screening of **Murder on the Orient Express** in order not to be confused between the quality of his glasses and those of Mr. Unsworth's!

Nicholas Allen-Woolfe

Erratum

In "Sunrise Goes East", published in **Cinema Canada** no. 21, Paul Saltzman's film company was mistakenly called Sunrise Productions (p. 31). Saltzman's Toronto based company is rightly called Sunrise Films Limited. Our apologies.

FILM NEWS

Major Developments

Famous Players is wasting no time in jumping into the quota system; they've placed Crawley's feature **The Man Who Skied Down Everest** (see review, p. 46) in a first run Toronto theatre. The engagement is billed 'For a Limited Time Only', which means it's a filler until the autumn biggie moves in.

In order to invest its $1.2 million, Famous is changing its previous approach from scattered small investments to a few large ones. And to help them to do it they've got Paramount, a sister company in the Gulf and Western empire, as well as two or three other Hollywood studios offering advice as to suitability. They've got seven scripts on the Coast for appraisal. Odeon is also looking homeward and will rely on Rank Organisation advice in their quest for money-making properties. Odeon also says it will invest in only two or three features per year. All of which emphasises the fact that the chains are looking for commercially viable properties only, and in the British or Hollywood mould.

As an adjunct to feature financing, Mr. Faulkner, secretary of State, stopped off in London on September 12 and co-signed the British-Canada co-production agreement. Now each country's filmmakers will be able to take advantage of the other's special incentives for filmmaking. Conditions attached are not too stringent: the budget must be over $350,000, technicians and profits must be spread around on both sides of the Atlantic. Already productions are planned under the agreement (see Ontario Production section, p. 7).

Back home there is no official film policy but it appears that someone may formulate one soon. Pierre Juneau has been appointed Minister of Communications and should give a needed jolt to the federal cabinet. On Sept. 25 **Le Devoir** reported that Mr. André Gourd, past right-hand man in cinema matters to Quebec's Cultural Minister, would soon become Juneau's executive assistant. (see Quebec Political Echos, p. 8) Meanwhile the effect of a cabinet shuffle on filming, whether Mr. Fauklner retains his portfolio or not, is unknown. What we do know is that Sydney Newman has received money, people – John Boundy, formerly of the NFB foreign distribution division, – and a task: advise on film. This might allow Newman's best ability, inspiration and enthusiasm, to be directed in an effective way.

Over at the Canada Council, much is in limbo. Geoffrey James is the new Visual Arts Officer, and Penni Jaques, film officer, has departed for B.C. Her replacement is Francoyse Picard, formerly of the National Film Board in Toronto, who may have to cope with a re-allocation of funds where the ratio would be video 2/3 and film 1/3. And that's despite the fact that there is more activity in film. Perhaps the Council, long unable to define film's art and commerce components, has decided to leave it all up to the Canadian Film Development Corporation.

In Montreal, new National Film Board head André Lamy has appointed his number two man, James B. de Domville. He's a producer who has been responsible for the drama division and one of the CBC-NFB theme evenings last year. Roman Kroiter will replace him in the drama division. One of de Domville's first priorities will be to supervise the NFB's decentralisation of English-language operations, starting with the Toronto-based Ontario division. Latter still needs an Executive Producer to run the show.

In Halifax, an interesting confrontation is taking place. The theatre chains and Hollywood distributors are accused of discrimination. Rocca Cinemas is suing Warner Brothers because Warners won't allow Rocca to show first-run product. If the outcome favours Rocca, booking patterns across the country may change radically, but most noticeably in the ten top-grossing cities, where the distributors deal with one or the other of the chains almost exclusively for first-run showings.

And finally to TV and broadcasting again. The CRTC has not announced a replacement for Juneau at press time, but presumably it will be Harry Boyle. And the CRTC has raised Canadian Content quotas for commercials on TV and radio to 80% by 1978. And the CBC is planning such massive coverage of the Olympics next year that most, if not all, of the Corporation's equipment and crews will be required in Montreal, which is unfortunate. I'm a firm advocate of exercise, but all that running, jumping and hopping around is ridiculous when everything else is standing still.

Stephen Chesley

Now that **Cinema Canada** *is publishing monthly, the deadline comes quickly. We missed hearing from the West Coast and the Prairies, news from the Maritimes will be included in our November issue. We welcome any additional contributions to these pages.*

Film people

Rodger J. Ross, engineer, lecturer and author has been given the Agfa-Gevaert Gold Medal Award by the Society of Motion Picture and Television Engineers for 1975. The Award will be given at the Annual Awards Presentation of the Society at the Century Plaza Hotel, Los Angeles, September 29.

The Agfa-Gevaert Gold Medal Ward is presented to Rodger J. Ross, in recognition of his outstanding leadership in the promotion of advances engineering practices and techniques which resulted in significant improvements to the interface between motion picture film and television imaging systems.

A call from Actor Chris Wiggins pointed to inaccuracies in a previous column of mine. I spoke of the demise of two TV shows, **Police Surgeon** and **Swiss Family Robinson,** stating that both cancellations were due to an FCC ruling, that the programmes were American and that they had supplied sustenance and experience to Canadian personnel. Mr. Wiggins says that **Swiss Family** was not American and that it was cancelled because ABC came up with its own version of the show. Furthermore, he insists that **Swiss Family** had a top crew and cast. I agree. I stand corrected.

Screenings: **Why Rock the Boat?** opened for a brief run in Washington, and received warm reviews... **The Master Blasters,** originally seen on CBC's Gallery series last season, was shown on U.S. TV's **60 Minutes** recently, and was highly successful. Toronto filmmaker John Foster, who made the short, was

hardly acknowledged when it was first shown, and barely earned a living from filmmaking in Canada. Now he's got well-deserved offers...

Writer John Saxton, one of the developers of CBC's police series **Sidestreet,** also wrote **Ilsa: She Wolf of the S.S.,** the much castigated pic banned in Ottawa. A sequel, **Ilsa: Harem Keeper of the Oil Shieks,** emerged from Saxton's pen and is now being shot in the U.S... Martin Lavut has been hired to teach scriptwriting at York University's Film Department.

Canada Council's Exploration program announced grants, and the following film activities received financial assistance: J.E. François Ayotte of Montreal to study the problems of professional use of Super 8 sound and to produce a documentary on Shawinigan; Pierre Demers of Jonquiere to prepare an inventory of films made by Catholic communities in Quebec from 1930-60; Gary Evans of Montreal to study the history of World War II government propaganda films; Richard Cohen of Toronto to make a film on the sequential movement of a gymnast; DEC Films of Toronto for film forums; Jacques Menard of Alexandria to make a film on the Franco-Ontarians' struggle against assimilation; Filmwest Associates of Edmonton to interview persons involved in the history of Western Canada for a film; Colin Browne of Saanichton, B.C. for preparation of a catalogue of films made about B.C. before 1939; Robert Rodgers and Gail Singer of Toronto to complete a film on the people of South Indian Lake, Manitoba.

Many producers are traveling to California and finding the work they want. Following John Kemeny's example Richard Hellman and René Malo are both producing Stateside. ... Dominique Michel and Jean Zaloum have teamed up to found Prospec Films, a new distribution company... Directors Denis Héroux and Gilles Carle have both been to Toronto working at the CBC and André Théberge has taken advantage of the new CBC training program...

Stephen Chesley

Harold Greenberg, President of Astral Bellevue Pathe Ltd., announced the appointment of Alfred C. Pariser as General Manager of I.C.L. Industries Ltd., a subsidiary of Astral Bellevue Pathe. I.C.L. Industries has been formed to co-ordinate all the motion picture and television production activities of Astral Bellevue Pathe and its related companies.

Mr. Pariser had previously been Director of Production for Cinepix Inc. and, before emigrating to Canada, was General Attorney for ABC Pictures and in the Business Affairs Department of the William Morris Agency. Mr. Pariser is a member of the New York Bar. In making the announcement Mr. Greenberg said "We are most gratified to have someone of Mr. Pariser's knowledge and experience co-ordinate Canada's largest and most ambitious film production schedule".

Starting Sept. 15, Mr. Robert Desrosiers became chief of the Directorate of Film at Radio-Québec. The unit consists of one administrative service and three operational services concerned with shooting, post-production and photography, with a staff of over 50 people. After a 6-year period as chief film editor at CBC in Montreal, from 1952 to 1958, he left to freelance as cameraman, editor and producer-director. In 1957 he rejoined CBC as chief film editor at the International Broadcasting Centre in Montreal, and was later appointed film production editor and supervisor of film quality control. Then he went to CBC Head Office in Ottawa, where he held several positions, returning to Montreal earlier this year as manager of the film group at CBC's Engineering Headquarters. Bob has been active with the SMPTE Montreal-Ottawa section of the Society of Motion Picture and Television Engineers, and is presently the section chairman. He was elected a corporate member of the British Kinematograph, Sound and Television Society in 1972, and he is also a member of the Canadian Film Editors Guild and the Broadcast Executive Society.

Rodger Ross

Festivals

The current festival activity in Southern Ontario is now at its peak, with Stratford and the Canadian Film Awards Festivals running back to back. This year the CFA activities have been broadened into a festival celebrating the past, the expatriates, and a distributor instead of concentrating only on recent competition entries.

Filmmaker Bonnie Kreps reports that two of her films, **After the Vote** and **Portrait of My Mother,** were shown at the Annenberg Film Festival in Philadelphia in May and the Iris Films Festival in Washington in August... Next November Moscow will be the site of a Canadian Film Week. The purpose is to sell films and eight features as well as children's films will be shown. The Russians have been asked to help in the pre-selection... The Canadian Filmmakers' Distribution Centre is planning a follow-up conference to their successful effort on the Business of Film. The topic is The First Film, and site will be York University in Toronto. The university is acting as co-sponsor of the event, to be held on the week-end of March 31. Format will be similar to last year's, with various panels of experts offering advice for the novice about funding and marketing.

Stephen Chesley

ONTARIO

Production News

Feature production seems to be stepping up; shooting was completed this summer on Joyce Wieland's **The Far Shore,** Dennis Zahoruk's **Brethren,** Martyn Burke's **The Clown Murders,** the last two of which are low-budget efforts. The Fall promises increase in planning, if not actual shooting. Central to the increase is not the Faulkner-theatre chain agreement, but the Canada-Britain co-production agreement; several projects that were being held in abeyance can now be finalised.

Don Shebib is in back of the camera again. He's directing **Second Wind** about a stockbroker who gives up all to become a marathon runner. Americans headline the cast: Lindsay Wagner and James Naughton; Ken Pogue, Tom Harvey, Louis del Grande and Tedde Moore are also included. James Margellos is producing, Reg Morris is DOP, and John Eckert is production manager.

Projects in the planning stage are being announced with more conviction now. Don Owen's **Partners** is set for late Fall. Chalmers Adams is producing and Marc Champion is DOP for this tale of an American lad who falls in

love with a rich Rosedale girl and finds himself in a plot to usurp the family's power. Quadrant is finalising their comedy **Find the Lady,** John Hofsess announces that David Cronenberg will direct **Tenderness,** Film Funding will shoot a film version of R. Lance Hill's novel **Nails,** and John Kemeny is planning to shoot part of his multi-picture deal with Columbia here, possibly including a Bethune pic.

Vision IV has eight projects in development, including **Shadow Horse** to be directed by Bob Clark and two under the Canada-Britain agreement: **The Legend of Sleeping Beauty** and **The Quester Wipeout.** Probably the first film to be actually shot under the agreement is **The Wee Back Hoose,** a Nova Scotia comedy set in Scotland, to be filmed in England in January. Written by Canadian Roy Brinson, the film will have Don Haldane as executive producer and Britisher Gerald Thomas as director.

In the short division Moreland-Latchford announces the completion of a new sex-ed film by John Churchill. Sexual conflicts in teenagers are portrayed by Hollis McLaren and David Daniels. Mike Brownstone used his own money and his friends' help to make **Rider,** about a bike ride through Toronto, which he hopes to market as a TV filler. He also directed **Six in a Row,** a nineteen minute short about the Henley rowing race.

And in the TV division, the CBC and its Hungarian counterpart are co-producing a show for TV, to be shot in both countries. Based on a Mavis Gallant story, **His Mother** stars Gordon Pinsent, Donnelly Rhodes, and Irena Myeska. John Kemeny is producing, and Karoly Makk, director of the feature **Catsplay** will direct.

Stephen Chesley

QUEBEC

Production News

Currently several features are being filmed in and around Montreal. Claude Fournier's **Je suis loin de toi mignonne** written by Fournier in collaboration with Dominique Michel and Denise Filiatrault (who also star) is almost finished shooting. The production is by Rose Film and Les Productions Mutuelles... Mutuelles is also organising car chases in the traffic-bound streets during a transit commission strike for the Italian film **Tony Saitta** on which Pierre David is collaborating... At Les Productions Pierre Lamy (changed from Les Productions Carle-Lamy when Gilles Carle and Lamy decided to go their own ways in August), several features are in pre-production. André Brassard is working on **Le soleil se lève encore sur la rue Bélanger,** written by Michel Tremblay. The working budget is $350,000. Jacques Vallée is preparing **Chanson pour Julie,** a low budget CFDC film. Both films should begin shooting in October or November... Meanwhile, Michel Tremblay has another screenplay in the works. His **Parlez-moi d'amour** about show business will be directed by Jean-Claude Lord. Producer Pierre David hopes to begin in November. Lord's own screenplay **Panique** has now been translated into English, and **Panic** is being sent to California. David's looking for prestigious actors... André Forcier, once in a row with the CFDC about whether his film should be shot in 16mm or 35mm, has won his fight. His 35mm feature **L'eau chaude l'eau frette** is underway, produced by the Association Cooperative de Productions Audio-Visuelles... Meanwhile last March Jean-Pierre Lefebvre filmed his most recent feature **L'amour blessé** in two evenings, using one actor and voices-over for a total budget of $53,000. The sound editing took one month. His film about a hot-line radio programme will be released on Oct. 21 at the Outremont Theatre, Montreal's repertory cinema.
At the NFB, Jean Beaudin has finished shooting on **J.A. Martin photographe,** a nineteenth century period piece written by Beaudin and Marcel Sabourin who has the lead.

Distribution

Autumn in Montreal usually brings a flurry of releases, and this year is no exception... In mid-September **It Seemed Like a Good Idea at the Time** opened, (see review, p. 45)... **Lies My Father Told Me** premiered Sept. 26 at the downtown Place Ville Marie Theatre and has received a lot of attention in the local press. In Quebec it is resented that these films open without subtitles or dubbing... Oct. 9 Les Productions Mutuelles will present **Mustang** in one of the 5 newly renovated Parisien cinemas. This film directed by Marcel Lefebvre was shot at the St-Tite Country-Western Festival and stars Willie Lamothe... The following evening, in another of the Parisien's cinemas, Claude Jutra's chronicle of married life, **Pour le meilleur et pour le pire** will be released by Cinepix... Ardent fans of Canadian cinema will be back at the Parisien the following week to see the première of the National Film Board production **Partis pour la gloire** by Clément Perron and will return yet again on Oct. 31 for Gilles Carle's **La Tête de Normande St-Onge...** Cinépix will release **The Parasite Murders** in October simultaneously with its French version **Frissons** (See article p. 23 and review p. 44)

Political Echos

Mr. Denis Hardy, once Minister of Cultural Affairs in Quebec and initiator of the Cinema Law which passed the National Assembly this summer, has been moved to Communications. In a coup which left the film industry speechless, he took the cinema dossier with him, and all things cinematographic now are the responsibility of the Minister of Communications. According to the timetable, he will name the 7 members of the Institute québécois du cinéma at the end of Sept. They, in turn, will hire a General Director and begin negotiations with the government in order to establish a working contract between the Institute and the government. Some $4 million will be distributed by the Institute yearly among all sectors of the film industry within the province.

Mr. André Gourd, Hardy's special secretary and the prime researcher of the law will soon move to Ottawa to join the federal civil service. It had been rumored that he would be named head of cinema operations within the Quebec Ministry of Communication and many professional organisations (producers, independant distributors, directors, unions and actors) reacted quickly with telegrams refusing any suggestion of his nomination... Meanwhile, the Ministry of Education will not be tendering educational films to the private industry this year. It is waiting for the cinema reorganisation to take place and is no doubt re-evaluating the role of film vs. video in educational production.

Connie Tadros

ORGANISATIONS

SFM

Society of Film Makers
232 St. Jacques St. West
Montreal, Quebec H2Y 1L9
(514) 844-8828

The Annual General Meeting of the Society of Film Makers will be held on Tuesday October 21st at 7:30 P.M. in the Disada Productions Theatre at 232 St. Jacques Street West (St. James Street West) in Montreal.

The meeting will hear reports and minutes, and the report of the outgoing President, Peter Adamakos. A new President and Executive will be elected with ballots currently in the mail to members across Canada. The Executive will be selected from members in chapters in Vancouver, Regina, Toronto, Montreal, Ottawa.

As seen in the last issue of **Cinema Canada,** the Society of Film Makers has denounced most vigourously the paltry crumbs spread by the Secretary of State. In other recent actions, the Society has applauded the freezing of Treasury Board funds to the Canadian Film Development Corporation's investment programme until the CFDC acquits itself before the Treasury Board, the Parliamentary Committee on Broadcasting Films and Assistance to the arts, and the Canadian film industry to the satisfaction of the industry, which we feel has never been done adequately. Following the demand by the SFM for an immediate Advisory Group meeting, such a meeting resulted in a few shaky steps in the right direction, after an eight-year attempt.

The forceful stands taken by the Society of Film Makers regarding the Secretary of State's announcement and the Treasury Board directive resulted in an exchange of views and publicity about industry problems in the French-language press and radio of Montreal, and in the English press elsewhere, and in Montreal.

The Society of Film Makers protested the signing of the recent Anglo-Canadian co-production agreement in telegrams to the British unions, explaining that this agreement was being rammed through without proper input from the Canadian filmmakers. Besides being replete with impractical clauses, the agreement was not given to the industry for consideration. The signing of the Agreement in England, did, no doubt, provide the government with a seductive press release demonstrating its supposed assistance to the Canadian film industry.

As a new season is about to begin for the Society, we again invite memberships from Canadian professional filmmakers. At the present time the Society is considering Associate Member status for film students as we feel they must become aware as early as possible of the industry's practical and political problems as well as learning how to focus cameras. This constitutional amendment will be accepted or rejected by the membership on the current elections ballot.

Peter Adamakos

CSC

Canadian Society of Cinematographers
22 Front St. West
Toronto, Ontario

John Ivor Morrison C.S.C., 1933-1975

Sadly, **Cinema Canada** has received word that John Ivor Morrison, C.S.C. died on May 29th of this year at the age of 42. At the time of his death, Mr. Morrison was manager of the photographic department at CFCN television in Calgary. He is survived by his wife Barbara, and three children, ages 5, 3, and 13 months.

Born in England, Mr. Morrison began a photographic career with the Clipper Line, eventually becoming chief photographer on the Stella Polaris, a Swedish cruise ship. After several years of such travel, he returned to England and worked for a time as a fashion photographer for *Vogue* magazine.

Leaving England for sunnier shores, Mr. Morrison next signed on with the *Cape Times,* in Cape Town, South Africa as news photographer, often writing his own stories to accompany his photos.

Called back to England because of illness in the family, Mr. Morrison worked as a cinematographer for the BBC before deciding to pull up stakes for Canada. He arrived here in December of 1963, and went to work in television in Swift Current, Saskatchewan. From Swift Current he went to Vancouver, where he worked on feature films, including **The Trap,** starring Rita Tushingham, and made on location in the B.C. wilderness. While in Vancouver, John made a film of his own, titled **Boy in the Park,** which was shown on national television.

Soon after, he was hired by Canawest Master Films and sent to Calgary, from which base he traveled to the Arctic to film a French seismic expedition, and filmed around Alberta for the Alberta Wheat Pool and the Alberta Government, among others. A change of management at Canawest led to the laying off of eight of their nine cameramen, and being single, John was one of them. Freelance work for CBC in Edmonton followed, including the filming of many of their television news reports.

While on a visit to his eldest sister in New Zealand, Mr. Morrison spotted an ad for a cinematographer with the New Zealand Film Unit, and decided to apply. Hired on, he worked with them on a number of films, including **Wild September Snow, The Ride of 480, Ambulance,** and **Paper Boys.** He made many films for the Tourist & Publicity Department of the Government, of which the Film Unit is a part, travelling a great deal in the process. Some of his shots were included in the film sent by New Zealand to the Osaka World's Fair.

A feeling of isolation from the rest of the world eventually caused the Morrison's to return to Canada, where Mr. Morrison took up his position at CFCN. He was the sole cinematographer in the photographic department there, and made all their television commercials plus the occasional documentary. He covered the Stampede yearly for CFCN's nightly hour-long show, and also filmed any outstanding events which occurred in the city, such as the Alberta Summer Games. Last year, he completed a film for the Canadian Dental Association, which was shown across the country.

Cinema Canada joins the Canadian Society of Cinematographers in extending its sympathies to Mrs. Morrison.

TECH NEWS

by Rodger J. Ross

TRENDS IN FILM USE BY TELEVISION

For a long time 16mm film has retained a fairly secure place in television news. Now film is being seriously challenged by electronic news gathering, or what is more popularly known as electronic journalism. The opening move in the campaign to displace film was made by Joseph A. Flaherty, general manager of engineering and development, CBS Television Network, in a paper on "Television News Gathering" presented at the technical conference of the Society of Motion Picture and Television Engineers in New York, on October 19, 1973. The National Academy of Television Arts and Sciences has recognized the achievements of Mr. Flaherty "in spearheading the development and realization of electronic news gathering" by awarding him an Emmy on May 19 this year.

CBS started electronic news gathering in Washington, DC., in 1971, and a year later a system was installed at a CBS-owned station, WCAU, in Philadelphia. Since that time all CBS-owned stations and domestic news bureaus have been equipped for electronic news gathering. In September 1974 KMOX-TV in St. Louis became the first station to abandon altogether the use of film cameras, all news being gathered, edited and assembled electronically, integrated with the station's newsroom.

At the SMPTE winter television conference in San Francisco in January this year, the opening session, devoted to broadcast journalism, included three papers on electronic news gathering. Then in April the National Association of Broadcasters, meeting in Las Vegas, had a special session on ENG/EJ, which was packed to capacity, many unable even to find standing room, according to reports.

Many film people, especially those who have been closely associated with television news operations, must be mystified by all this excitement, wondering why, all of a sudden, television people have become so dissatisfied with film that they are preparing to invest large amounts of money in facilities for electronic news gathering. Peter Ward, chief engineer of the Independent Television Network (ITN) in the UK gives some of the answers in an article he has written for the June 1975 issue of the Journal of the British Kinematograph, *Sound and Television Society* on "ENG&EJ - Electronic Journalism".

In spite of all that has been said by the promoters, electronic news gathering or electronic journalism is not new – in fact, it is as old as television itself. There has always been a demand for live coverage of major news events, and every television viewer must have seen innumerable examples. In the earlier days these demands could be met only with large, costly mobile television vans and a small army of technicians, intended mainly for sports events. What is new now is the availability of portable television facilities giving fairly good quality pictures and fairly reliable service at much more moderate cost, with a minimum of technical personnel.

The invention of videotape recording made possible the breaking of the electronic signal path between the pick-up camera and the television transmitter. With this equipment signals from the camera could be recorded and played back later on without any apparent degradation. Moreover, recordings could be edited electronically and assembled into programme form prior to on-air release. At first videotape recorders were very heavy and costly machines designed for permanent station installation.

The concerted drive by electronic equipment designers to develop smaller, lighter, simpler and less expensive cameras and videotape recorders has brought to the market a veritable flood of new facilities. Portable colour cameras are now available, comparable in size and weight to a 16mm film camera. Recordings can be made on location with low cost portable helical scan VTR's, or the signals can be transmitted by microwave relay links to the home station. There the news stories can be released directly to the public or recordings can be made and edited, ready for the next news broadcast. Among the many advantages claimed for electronic news gathering is the opportunity for active participation by the news room team in each story being received by microwave from the camera location. No doubt even more important is the edge a station gains over its competitors by being the first on the air with the news.

Ralph Huckaby, director of engineering of WLAC-TV in Nashville, Tennessee, gave some figures on his station's news operations at the SMPTE winter television conference in January. During 1973 they exposed and processed over a million feet of 16mm color film, most of it for news. The cost of the film was about $90,000, and the cost of operating their film processing lab about $37,000. The original supply of videotape in 20-min. cassettes, costing $3,150 and included in the purchase of electronic news gathering facilities, was still in use three months later. The station made an initial ENG investment of approximately $350,000, which included two small vans, with an Ikegama colour camera, 1000 feet of cable to connect the camera with the van, a microwave unit and one Sony ¾-in. U-Matic videotape recorder weighing 30 lbs. in each van. At the station there are five Sony Model 2850 machines for recording incoming stories from the vans, assembling the stories by electronic editing, and playback of the stories on-air. Several inexpensive helical scan recorders are also available for viewing and making editing decisions.

The vans with their crews leave the station at 6 am each day and do not normally return until 11 pm. Each

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Past editorial vice-president of the Society of Motion Picture and Television Engineers (1967-70), Rodger Ross spent 18 years as Supervisor of Technical Film Operations with the English language programming centre of the CBC. He is the author of two books – **Television Film Engineering,** *and* **Color Film for Color Television** – *and is presently a consultant television film specialist for Eastman Kodak and the CBC. His hobbies include colour photography, Super8 movie making and amateur electronics.*

crew consists of a camera operator, driver and news reporter. It is expected that savings in film and processing costs, vehicle operation and personnel will pay for the ENG installation in about six years.

In the July 1975 issue of *SMPTE Journal* Ed DiGiulio, president of Cinema Products Corp., Los Angeles, a major motion picture equipment manufacturer, has taken a full-page advertisement urging television station managers to think twice before plunging into the purchase of electronic news gathering facilities. He insists that there is nothing in the experiments by the network stations that have gone "all-electronic" to indicate that ENG can be an adequate replacement for a well-balanced film and video news gathering operation. There is no way, he admits, that ENG coverage transmitted live can be beaten, especially in late-breaking news developments. But there are not enough dramatic events to justify the expense of an all-electronic operation. A comparison of portable equipment shows that the cost of lower-quality portable television cameras is in the same range as 16mm newsfilm cameras, but the price of the electronic camera is only the tip of the financial iceberg in relation to the true overall cost of ENG.

Mr. DiGiulio says we never seem to get a complete breakdown of the costs of ancillary systems, nor are we told of the complexities of setting up remote microwave pickups, nor the problems of maintaining all this complicated equipment. ENG is supposed to pay for itself through cost savings for videotape that is erased and re-used. But what news director, he asks, would be foolhardy enough to predict how much of the taped coverage of news stories should be erased rather than stored for possible future use? In the five to seven years needed to recoup an original ENG investment, far more sophisticated, better quality and more reliable equipment will be developed, making a station's facilities obsolete.

"If you must be the first kid on the block with total ENG, be my guest," he concludes, "but if you want a rational news operation, I urge you to consider 16mm. newsfilm as the mainstay of your news gathering operation."

We will have to wait for some time, no doubt, before definitive answers to the questions raised by electronic news gathering developments emerge. In the meantime, film people working in television news see their jobs hanging in the balance and uncertainty clouds prospects for future income from television news operations by film suppliers and laboratories.

Economic considerations may not in the long run determine the outcome. The advantages of convenience and immediacy could well make all-electronic systems so attractive as to justify the heavy capital costs that must be incurred. On the other hand, television news people may find that working with all-electronic systems is not nearly so easy as the publicity promises.

The most likely outcome appears at this stage to be somewhat greater use of electronic facilities for news, but by no means total displacement of film. As these developments proceed, a point will be reached where the advantages and disadvantages of each system more or less balance. This point will shift in one direction or the other as the electronic system or film offers news people a more attractive working medium. □

EQUIPMENT NEWS

Super8 Sound Catalogue Available

The new Super8 Sound catalogue is now ready for mailing. The new 60-page edition is one of the world's most comprehensive listings of Super-8 sync sound production and post-production equipment. The catalogue is supplemented with a loose-leaf binder compilation of full-colour manufacturer's product sheets. This 500-page compilation is known as Reference Book Super8 and costs $15. The cost of the Super8 Sound catalogue is $1.00. For $2.00 a copy of the Super8 Sound Recorder User's Manual can be obtained. Available from Super8 Sound Inc., 95 Harvey Street, Cambridge, Mass. 02140

MPL Table Talk No. 8

Table Talk No. 8, just released by Motion Picture Laboratories, Inc., Memphis, Tennessee, describes the work of the sound engineer and how he makes optical tracks from magnetic recordings. MPL Table Talk is published by MPL as a service to the motion picture industry. For complementary copies write MPL Inc., Box 1758, Memphis, Tenn. 38101.

Mascelli's Cine Workbook.

Claimed to be the greatest cine accessory since the zoom lens, the Cine Workbook by Joseph Mascelli, ASC., is now available. The "text" explains colour film, colour balance, exposure, lenses and lab – how colour film is timed and colour corrected. The "tool" portion contains cine exposure calculator, multiple factor calculator, incident light calculator, effective exposure calculator, neutral gray test card, gray scale and colour patches, diopter lens ruler, extreme close-up ruler, field of view nomograms, colour contrast viewing filter, lens focusing charts. Cost of the Workbook is $15. Available from Cine Grafic Publications, P.O. Box 430, Hollywood, Calif. 90028.

Compact Cinevid-16 Video-Assist Camera

Cinema Products Corporation announces the availability of the new, compact and lightweight Cinevid-16 video camera, which may be easily attached to the CP-16R reflex camera for video-assisted filming.

Advances in micro circuity now make video-assisted filming a simple option for the filmmaker rather than the complex and cumbersome operation it used to be.

Utilizing a unique approach to video-assisted filming, the Cinevid-16 picks up the image directly from the CP-16R reflex "ground glass" and transmits it to any number of commercially available remote monitors. The image may also be recorded on a video tape recorder to provide "instant dailies."

Measuring 2-¼" x 3-¾" x 5", and weighing only 1 lb. 13 oz., the Cinevid-16 is so compact and lightweight that the hand-held capabilities of the CP-16R are not the least bit affected.

A compact and lightweight power supply unit (supplied with the video-assist camera) permits DC operation with a 12 Volt battery, or 120-240 Volt operation from AC mains.

The Cinevid-16 video-assist camera, for use with CP-16R reflex came-

(continued p. 13)

ROUGH CUT

by Robert Rouveroy C.S.C.

The upper echelon of this magazine, changed in composition during the summer months and presently residing in Montreal, has decreed that yours truly will henceforth be limited to these two pages you are (hopefully) reading. It also asked me to watch my language. It is hoped this magazine will appear in school libraries and it is felt that teachers might object to their pupils enlarging their vocabulary. A hasty trip through some Shakespeare, **Canterbury Tales** and **Beowulf** culled some fine five letter words, but what the heck. The Women's Lib Movement, perturbed by the contemporary "person" usage as in "soundperson" or "cameraperson" has tentatively proposed the contraction of "woman" and "man", so we may be comfortable with "soundwam" or "camerawam", or plural "wem". Not bad, after the disastrous proposal to contract "she", "he", and "it", although it is quite accurate in describing some filmpersons that I meet in my travels and is, to tell the truth, sometimes applied to me, judging by some letters I receive. Sorry dear echelon, just this once?

Leader

Speaking about the **Canterbury Tales,** I've got a good one for you. Seems that a Toronto based film production house called House of Canterbury just completed a microbudget feature called **Franz.** Most commendable, it seems, seeing that feature production in Canada at this moment is practically non-existent. So, a quick run-around in Union and non-U circles, rental houses etcetera, failed to turn up any lead to how it was done. It could have been in Super 8, or super 4, or what have you. But no! Our good friends of York University have again leaped into the breach and supplied Paul Aspland and John Sweeney of aforementioned film production house with equipment and technical personnel. So here we are again, sitting on our behinds, fighting off our friendly neighbourhood bank manager while subsidizing with our tax monies those micromini features we are asked to view at three-and-a-half bucks.

D'you really want a good cry? Let me quote Paul Aspland from an interview in **Motion,** Vol. 4, No. 3, page 10. *"The day after we finished principal photography, we received a letter from the Canadian Film Development Corporation, saying that they would be unable to give us financial assistance, because the film would be impossible to shoot."* The CFDC was concerned about the film's extremely low budget, and about the actors *and the crew* (italics mine).

So now York U., has taken over some of the functions of the CFDC. Maybe soon all the Universities should pool their gear and resources and with the unpaid help of 4th-year students revive our near-extinct feature film industry. Then the CBC and CTV could be serviced too. The Toronto Transit Commission could be forced to supply free student transportation for the local shows, Air Canada and CP Air for the international epics. Youth hostels around the world would provide subsidized accommodation for the film crews. Opportunities for Youth grants could supply gopher services. And so on. Only problem remaining would be what the 4th-year student would do when he graduates. Well, that's easy. He'll join us old fogeys, sitting on our behinds.

But hark, justice prevails sometimes. Remember those two magpies from York U. who clobbered an established film production company here in Toronto last December with a mini-budget tender on Eaton's Santa Claus Parade, using York's equipment and technicians? They have now gone legit at 100 Richmond St. East in Toronto with their Cinemax company and are busily appeasing (you guessed it) their frndly nghbrhd bnkmngr. By and large still unrepentant (give it time), they acknowledge that it is difficult to meet the assorted payroll. And really, I do wish them a very prosperous future.

Dissolve

Every cameraman or soundman who owns his own gear has in many ways modified, adapted, cut off, changed, revised and rebuilt various parts to suit his unique purposes. Those among us who know approximately what they're doing end up with a better gadget than can be purchased.

In issue no. 21 of ***Cinema Canada*** *the last few paragraphs of Rough Cut were inadvertently omitted, rendering the story about Curt Clausen's experience with a replacement Eclair unintelligible. This "echelon" offers apologies to the author, and reprints the conclusion of that story.*

This replacement motor was of the beefed-up type, with all kinds of switches, like: multiple speeds and "24-25" frames. Well, our North-American system is rather simple: the switch lever points towards the desired action. Not so in the French system: the switch lever points towards the opposite action, but displays the right action with a red dot. Poor Curt, very busy, shot five programs over the space of a few weeks, with 25 fps. His assignments followed each other (lucky devil) so quickly that the first one just got synched-up when he completed the last one. Curt called me at midnight, anguished howls from 1500 miles away. Galloping, not creeping sync!

At that distance I didn't have a clue what had happened, but after calming down Curt, who was contemplating jumping out of his penthouse, we eliminated several probable causes, until it dawned on us to discuss the switch positions. I woke up Heinz Ungerman of just fame, who quickly resolved the problem. The tape was re-transferred by Heinz, using the appropriate electronic devices, on the 25 fps ratio, and everyone had cause to be happy.

The moral of this true story is: never to trust the obvious, check everything out thoroughly, never look a gift-horse in the mouth unless you intend to look also at the other end.

In the meantime, I intend to collect the nice dinner Curt promised me, if and when our paths cross.

Toronto's "gimmick man", Robert Rouveroy C. S. C. is president of Robert Rouveroy Films Ltd. and shares ownership in Cinimage.

It is a pity that such knowledge is not often shared. From time to time, I would be pleased to publish such gimmicks, so by all means write me care of **Cinema Canada.**

The soundman has particular problems with the inadequacy of his gear, be it Nagra or Stellavox. While most situations in the field are handled with the Sennheiser 815 or 414 shotgun mikes, he has to cope with demands to mike people individually in situations of high ambient noise levels. So, with multiple microphone set-ups, he has to use a mixer. And there is the rub. Most mixers are extremely expensive, sometimes as expensive as the recorder, as is the case with the Stellavox Mixer. The documentary soundman has a multiple mike set-up maybe four or five times a year. So he usually owns or rents a Nagra 3-type mixer, sometimes heavily modified to take A-B powered mikes. He will often have troubles with RF interference, mismatch, adapter plugs, hum levels and he usually ends up with a bad track.

So he trundles off to electronic wizards here in Toronto who might be very much at home with casette recorders, hi-fi's and TV repairs, but who really haven't a clue what a professional soundtrack should sound like.

A good electronics man is very hard to find and when he is found, the soundman will guard his whereabouts with his dear life. Not having that compulsion, it is with great pleasure I'd like to introduce you to Reg Auclair, hiding his light on the fourth floor of the CBC building on 795 Bay St in Toronto.

In his spare time he manufactures a small mixer that will take any kind of microphone, be it A-B powering, Phantom, or straight dynamic. Every channel on his mixer is a variable gain amplifier that differs from ordinary gain pots (volume controls to you) in its ability to decrease the amount of distortion to negligible factors. In other words, the best possible amplifier has a rated distortion and inter modulation and inherent noise residue that does not vary when the volume control is opened or closed. Therefore, while all these inherent faults are not apparent when the volume control is normally open, they are noticed when the control is closed. For instance, when only one control on a four-channel mixer is open, the three closed ones still add their distortions to a degree to the composite signal. With a variable gain amplifier these distortions ride with the volume control to the point of extinction with a closed control.

I hope I was able to make it clear to you in laymen's terms, but anyway, it is a very clever way to have a very good mixer that I have not seen before in this configuration. I don't doubt that this particular system is used in very expensive mixers or amplifiers, but the best news is that it will not cost you an arm and a leg. Reg Auclair will make the mixer to your specifications, with your type of plugs, either Cannon or Preh, for around 120 bucks per channel. The cheapest five-channel mixer available is around $1,200.

Reg is also the man to see if you wish to get rid of that stupid battery-pack that comes with the Sony ECM 50. That is, if your recorder has A-B or Phantom powering.

Stockshots

Again all those myths around Kodak negative film, the incomparable 5247 and 7247. Yes, it is true that dust and scratches show more on negative, because they show up white, but a good cameraman does not get dust or scratches on his film. Period. There is no excuse. Yes, it's true that the film is softer than 52 or 42. No, it is not true that you have to be more careful handling this stock. You should be just as careful with 52 and 42 or with any filmstock, yes it's true that you can push 47 a stop, *if* you care to live with increased grain. No, it's not true 47 is more contrasty, it is the printstock 7381 that is at fault. Better print on Gevaert 985. And wait for the new Kodak print stock, designated S something at the moment. Yes it's true that print-downs from 5247 to 16mm look contrasty, especially with commercials, but that is more the fault of the commercial maker who insists on a print that will please the client in the screening room, rather than making a print that will look fine on video. But the contrast is not in the negative. Truth is that this negative is by far the best film we ever had to work with. In Europe, the BBC and the Dutch NTS uses the negative and reverses polarity during the transfer on tape, resulting in a quality as good as live video. Why can't we do it here? Because we use the NTSC system of colour transmission, compared to PAL in Europe. Not compatible. And yes, it is true that you have to be very careful when loading 100 ft 7247 daylight spools. Very nasty lightflashes deep into the roll.

Credits

For those of you who take super 8 as seriously as I do, it would be a good experience to drop into the National Video Center of New York, next time you're there. They transfer super 8 to 2" videotape with the help of (get this) wet gate and scratch suppressor, a specially built projector and a Dubner computer color corrector and image enhancement. You will *not*, I repeat *not* see the difference between 16 and super 8, after transfer to video. Scares you, eh?

I remember that time in 1958, when I came to Canada and had to shoot in 16mm. I felt somewhat funny, with that mickey-mouse Auricon and all that sub-standard gage spaghetti. It took me a while to make the adjustment and I came to love the smaller cameras, the smaller crews, the greater freedom in shooting.

Just the other day, a good friend of mine (a very well known cameraman) proclaimed: "I'd rather drive a cab than be seen on the street with a Super 8 camera in my hand!"

Given a little time, he will get his wish. □

Equipment News
(continued from p. 11)

ras, is priced at $3850.00. The price includes factory installation of relay optics and bayonet locking device.

For further information, write to Camera Products Corporation, 2037 Granville Ave., Los Angeles, California 90025.

Colortran Lighting and Production Equipment

Rutherford's is the exclusive distributor in Canada for Colortran lighting, production and control equipment. Two lighting units of special interest are: Mini-Pro Kit, weighing 29 lbs., designed for studio and location lighting, used by television news crews and photographers; Pro-Kit IV, featuring 4 lights, two minibroads and two minipros. Both kits come with light weight rugged metal case. Available from Rutherford Photographic, 221 Laird Drive, Toronto, Ont. M4G 3W8. □

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TRIVIA QUIZ

1. How many versions of **Rose Marie** has Hollywood made?
2. How often has the Calgary Stampede provided the background for a Hollywood movie?
3. How many movies has Hollywood made about the Mounties? Ten? . . . . Twenty-five? . . . . Fifty? . . . . One hundred? . . . . More than one hundred? . . . .
4. In what part of the Canadian North was Mae West's **Klondike Annie** set?
5. In what part of Canada was the movie **Saskatchewan** set?
6. What was Hollywood's favourite name for French Canadian and half-breed villains?
7. Which of these famous Hollywood directors made motion pictures with Canadian themes: D.W. Griffith, John Ford, King Vidor, Raoul Walsh, William Wyler, Cecil B. DeMille, Alfred Hitchcock, Mervyn LeRoy?

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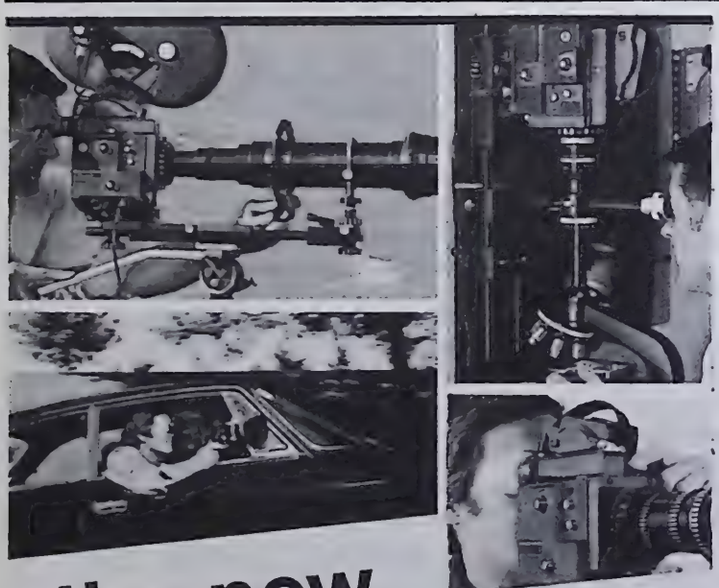

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HISTORICAL NOTES

by D. John Turner

ERNEST OUIMET: EXHIBITOR

At the Canadian Film Awards in 1951 none other than Mary Pickford presented Ernest Ouimet with a scroll in recognition of his contribution to motion pictures in Canada. Twenty years later (March 4, 1972) Ouimet died aged 94 after spending his last years alone and forgotten in a home for the aged and without even an obituary in *Variety*.

Ouimet is best known for the Ouimetoscope – the name both of his cinema on Ste-Catherine Street in Montreal, and of the projector used therein. Léo-Ernest Ouimet was born in St-Martin, Laval County, Quebec, March 16, 1877. After learning the trade of plumber, he became an electrician and found himself responsible for the electrical installation of the Théâtre National in Montreal. That was in 1900. Films, short ones, were already being shown in Montreal, but usually as fillers at the intermission in the vaudeville houses and as added attractions in amusement parks. Ouimet was fascinated by the new medium and spent his Sundays – the National was closed on Sundays – visiting various movie installations, particularly at Sohmer Park. He began to work at Sohmer Park, and enterprisingly flashed his name on the screen. Soon the name Ouimet was synonymous with the projection of films. His advice was sought on matters filmic, and he was even engaged to show a soap commercial in the streets of Montreal. Plus ça change...

In 1905 Ouimet decided to open a cinema. Except that cinemas did not exist. Films, having quickly graduated from being fillers to being an attraction in their own right, were shown in nickelodeons. The nickelodeon was a tiny cinema, usually an ordinary shop front, where patrons walked in off the street and for 5 cents could watch a programme lasting some 25 minutes. After a five-minute break the show would start over again. The Nickelodeon could usually accommodate 25 or 30 patrons who would remain standing or at best be provided with hard kitchen chairs. They opened at 8:00 a.m. and would grind on until midnight. Hence the expression in the trade "grind house" to describe a continuous performance cinema. Ouimet's idea was to operate on the same lines as the threatre – comfortable seats, two shows each day, and a complete evening's entertainment, not just a half-hour.

His dream was realized in 1906. On New Year's Day the Ouimetoscope opened on Ste-Catherine Street at Montcalm. Shows changed each week and the business prospered.

Seeing the success of his enterprise, others were quick to follow his lead and movie houses began to proliferate. So Ouimet decided to build a movie palace – the first building in Canada built specifically for the exhibition of films.

Theatres normally closed during July and August, air conditioning being some years in the future, and in 1907 when Ouimet closed for the summer he demolished the first Ouimetoscope.

The new Ouimetoscope was ready by Labour Day weekend and opened on Saturday, August 31, 1907. The building cost $30,000 – the land and hotel license accounted for another $100,000 – and had over 1,200 seats of a comfort hitherto unknown in a movie house.

Newspaper writers of the day were not critics and they were not critical. Their copy was so larded with superlatives as to resemble the most self-congratulatory press releases imaginable today. However, the new Ouimetoscope does seem to have been a rather grand affair. Much was made of the fireproof nature of the construction, the absence of columns to obscure the view, a screen permitting a sharper than usual image, the exceptional comfort of the seats, and the amenities which included a check room and a ladies' room. The building material and decor were described in detail. The new Ouimetoscope projector, of Canadian design, was described as outclassing its American and European rivals. There was an orchestra, and a singer to fill in every 15 minutes or so as reels were changed. One commentator actually mentioned a film! Among other attractions would be scenes of the Victoria Falls in Africa. Irrespective of the reliability of these accounts, one thing is undeniable. With his usual flair Ouimet took the unprecedented step of placing a half-page advertisement in the Saturday night papers, this at a time when cinemas placed not more than one column inch, when they advertised at all. Prices were high – 25 cents and 35 cents in the evening, 50 cents in the loges. And of course with ladies encouraged to attend, candies and chocolates were available to further lighten the pockets of their gentlemen. □

D. John Turner is with the National Film Archives where his special concern is Canadian feature film production.

SPECIAL EVENTS

CANADIAN FILM AWARDS 1975 PREVIEW

After a one-year hiatus, the Canadian Film Awards will take place this fall at the Shaw Festival Theatre in Niagara-on-the-Lake. This year's expanded format will include over sixty hours of screenings, all open to the public, running from Tuesday, October 7 at 10:00 a.m. until late Sunday, October 11. The Etrog Awards will be presented on Sunday evening, October 12. This year's awards ceremony will not be telecast.

Admission for a full day's attendance has been set at $3.00. A Festival Passport, good for all five days can be purchased for $10.00. Tickets and passports are available from the Shaw Festival box office.

Chairman of this year's Film Awards is writer and ACTRA administrator Jack Gray. Gerald Pratley, head of the Ontario Film Institute and noted Toronto film critic and broadcaster has been appointed Chairman of the International Jury.

Because there were no Canadian Film Awards in 1974, film produced or released over the two-year period from September 1, 1973 to August 31, 1975, have been admitted to competition. As a result, an unprecedented number of entries has been received in all categories (291). Other contributing factors are the addition of a new category for experimental films, and the elimination of the entry fee for films in competition. This year's awards are open to all Canadian films which have been produced, dubbed or sub-titled in English.

Financial support for this year's Awards has come from both government and private industry sources. The Secretary of State's Festivals Office, The Ontario Arts Council, The Canadian Film Development Corporation and the National Film Board have all provided assistance, as have the exhibitors' and distributors' associations within the industry.

The basic theme of the Festival is Retrospective of Canadian film. Half of the Festival will be devoted to jury screenings (open to the public) of films in competition, the other half to a nostalgic look backward at the films of the past made by or about Canada.

Each day's programme will begin with screenings of non-feature films in competition, from 10 am to 12 noon. From noon to 3 there will be a Retrospective of Canadian Film, and from 3 to 5, the programme returns to screenings of non-feature films in competition. The expatriate Canadian directors' films wll be presented from 5 to 6:30. The 6:30 to 7:30 period each evening will be a "Meet the Filmmaker" Forum, with guests such as Norman Jewison, Ted Kotcheff, Colin Low, Pierre Berton and Peter Pearson.

Because all films submitted to the Film Awards must pass a pre-selection process before being entered in competition, specific titles of films in competition are not available at press time. However, many out of competition films will be included in the week-ıong Festival in the Retrospective of Canadian Film and Films by Expatriate Canadian Directors categories. The Retrospective will include films from the NFB, early Canadian films, Hollywood movies made in Canada, and films from Quebec. The NFB films will run every afternoon, and will begin with archival prints of some of the early war propaganda films and progress through to the films from the recent Challenge for Change programme. The NFB portion of the Retrospective will be followed each afternoon by a feature film which presents a different aspect of Canada and its movies (e.g., **The Viking, Bingo, North West Mounted Police, Il était une fois dans l'est).**

Saturday afternoon will wind up the Retrospective with two outstanding documentaries, **Back-Lot Canadiana** produced by the CBC and **Dreamland,** by the NFB, which recount the early years of the Canadian film industry and some of the problems – political and practical – which have plagued the industry's development.

The expatriate Canadian Directors series will include such titles as **The Ipcress File, Outback, Georgy Girl, The Americanization of Emily,** and **Fiddler on the Roof.**

Each evening throughout the Festival week, two feature films in competition will be shown. The International Jury will be judging the films presented during these screenings and from them will select the Best Feature Film, Best Director, Best Performance by an Actor, Best Performance by an Actress, and Best Screenplay, among others. The following feature films have been entered (listed alphabetically):

And I Love You Dearly, The Apprenticeship of Duddy Kravitz, Black Christmas, Child Under a Leaf, The Hard Part Begins, The Heatwave Lasted Four Days, The Inbreaker, Lions for Breakfast, Mahoney's Last Stand, Me, Monkeys in the Attic, Montreal Main, The Mourning Suit, My Pleasure is My Business, 125 Rooms of Comfort, Les Ordres, The Parasite Murders, A Quiet Day in Belfast, Recommendation for Mercy, Sally Fieldgood & Co, Sudden Fury, The Supreme Kid, Why Rock the Boat?, Wolfpen Principle.

Morning and afternoon screenings of films in competition will include films in the following categories: Documentary Film, Theatrical Short Film, Television Drama Film, Animation Film, and Experimental Film.

Some special features of the Festival are a Lobby display of the work of Sorel Etrog, designer of the Award statuette, and special exhibitions of Canadian film magazines and books.

Sandra Gathercole, Director of the 75 Awards, hopes that this year's Festival will give people a chance to take a look at Canada and its movies through the years. She says "We are, in Canada, a movie going people. In fact, Canada is the biggest customer in the world for Hollywood movies and Toronto has the largest per capita film attendance of any city in North America. But... we usually don't have a chance to see our own movies. The week of October 7 - 12 will be a chance to remedy that... We should get to know our own movies after all. And the big bonus is the setting in Niagara-on-the-Lake and a chance to meet and talk to the filmmakers and jury." □

FILMEXPO 1975: WRAPUP

The Background

This year's Filmexpo was held in the National Arts Centre in Ottawa and drew an audience of 9514 during its eight-day run. The attendance figure (compared to the 2347 people who came in 1974) speaks eloquently for the organisational and promotional finesse of Wayne Clarkson and his team from the Canadian Film Institute, who were responsible for the festival. One of Canada's two international film festivals, Filmexpo is on its way up.

In 1972, Filmexpo was organised by D. John Turner and took place in late July and early August. The Institute rented the Mall Theatre for two weeks and programmed one week of Canadian Films, one week of international films, and a Warner Bros. retrospective. The Secretary of State helped out with a $10,000 grant for equal time for the Canadian product. Attendance was 8159 and the deficit was about $5000.

In 1973 Filmexpo, now run by Alex Grant, moved into the National Arts Theatre from 15-27 Oct. It was big and expensive, and included one week of Canadian films, one week of international films, a Paramount retrospective and the 'best of the CBC' retrospective covering 20 years of television production. Attendance fell a bit, and the CFI decided not to repeat the experience on the same scale.

All of which led to a dismal Filmexpo in 1974 at the Towne Cinema on the outskirts of Ottawa. For one week in November, 19 films were shown to 2347 people. Only three Canadian films were shown: **Monkeys in the Attic, Wolfpen Principle** and **125 Rooms of Comfort.** One wondered what would become of Filmexpo after that.

Fortunately, the new administration at the Institute, increased grants, and renewed enthusiasm turned Filmexpo into a successful festival this year. Attendance was the highest of any year though only 15 films were shown, and with a $20,000 box-office and $20,000 in grants, it broke even.

Three aspects of this year's festival are worth mentioning:

First, the Canadian Filmmaker's Distribution Centre organised an afternoon of Canadian shorts at the Towne theatre. Although attendance was sparse, the choice of films was excellent and gave the Ottawa audience a chance to see some 'hard to see' films.

Second, the Canadian feature participation was down to four films. Surely there must be room for more Canadian films next year; if they are not shown in government subsidized festivals, when will the public get to see them?

Third, the Canadian Film Development Corp. gave a grant to the CFI to promote the Canadian films in the festival, and this money was used to invite the press. For the first time, underpaid critics were transported and housed in return for their coverage of the festival. Why is it that a similar grant is not available to the Canadian Film Awards or to smaller Canadian manifestations which are equally important to Canadian critics? Our thanks to Filmexpo for leading the way.

Some Films

This year the opening movie was **Bar Salon** by André Forcier, a 1973 film that has yet to be seen by many Canadians. (See article and review pp. 28-31, no. 19 and capsule, no. 21) I found it a good sound movie in the Swedish tradition of grainy reality, though perhaps less praiseworthy than the exuberant articles had led me to believe. The strangely distorted wit which denied empathies while purporting to disclose truths of the lives of some humble and unhappy people gave the film an uneasy shifting balance and a particularly unique quality. Performances were indeed excellent, and the film is undoubtedly an original and inspires one to offer that familiar – "a talent to watch with interest."

The first weekend offered other goodies. Jack Hazan's **A Bigger Splash,** a brilliant film of the artist David Hockney, utilizing an intellectual approximation of the technique Hockney uses to impale his subjects in his art, was truly a remarkable experience for me. It followed a screening of a new film from Roger Corman's money-factory, New World Films. **Cockfighter,** directed by Oates, is not a film made for people like me. It emphasizes masculinity in all its least attractive faces, and offers a message of moderation or morality as a palliative on an almost insulting plane.

Italy—Year One, a recent Rossellini work, turned out to be a large, well-constructed, deliberate, educational TV programme in which the young and the forgetful could learn about or rediscover the various series of governmental changes which took place in Italy just following the Second World War. No doubt it was educationally valuable, but it wasn't much of a joy at a festival of films, even though made by an Old Massa.

Saturday's pleasures were however enhanced by a wild afternoon of Canadian Shorts, arranged with the help of Harris Kirshenbaum. I was particularly grateful to see Ondaatje's **The Clinton Special,** an exploration of the means and the ends achieved when Theatre Passe Muraille moved into the countryside to construct a theatrical production out of people and their stories. The film keeps an honest perception of itself, as well as of the countryside, the actors, the real people, and the people as performed, all clear and in intelligent contrast, so that for once the film of a theatrical event manages to be far more than either the event or a mere documentation of it. Ondaatje is without doubt one of our most intuitive and inspired filmmakers, and perhaps the reason is that he is not a filmmaker but a poet, a writer, a man who simply is an artist.

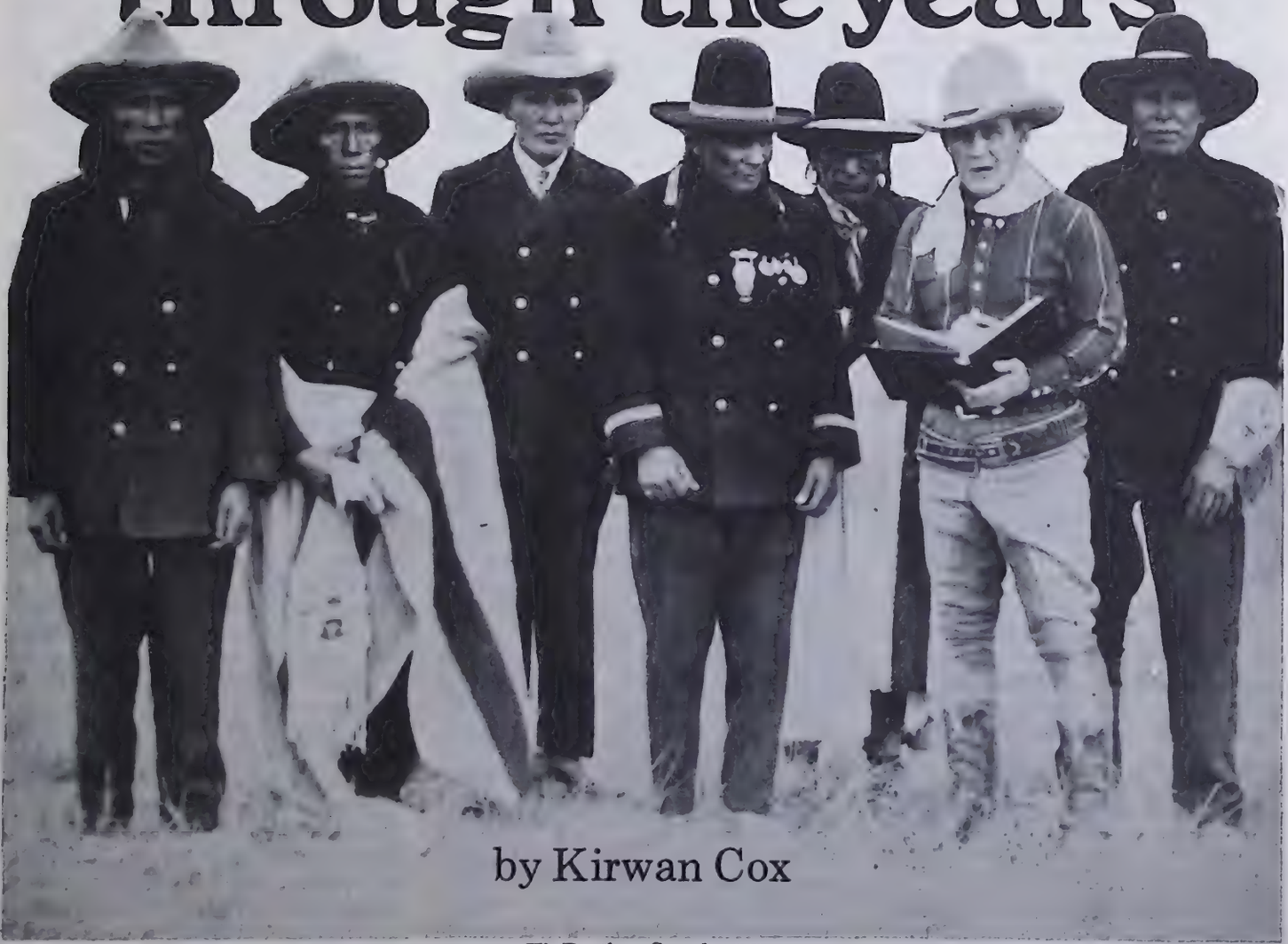
Well, no matter, the real thrill of Sunday at Filmexpo was a chance to see a very fine and beautiful film by Joan Micklin Silver called **Hester Street.** It's overwhelming to realize that this inexpensive first feature, financed by husband Raphael's ingenuity, could be so wonderfully good. No wonder it was talked about at Cannes. I was delighted to see it, and to see Carol Kane performing so capably, and to be drawn into a story that has the wise charm of an Isaak Dineson tale, and the beauty of the best of the period scenes from **Godfather Part II** and above all, I will admit, was directed by a woman. □

Filmexpo took place during the change in administration at **Cinema Canada** *and unfortunately we were not able to cover it as adequately as we would have wished. The above is a short history of the festival by Connie Tadros and a review of some of the films shown during the first week-end by Natalie Edwards.*

This documented history of the provincial and federal governments' concern about the Canadian film industry takes us from the First World War through the Second and on to the present day.

hollywood's empire in canada

the majors and the mandarins: through the years



by Kirwan Cox

Stills Library, Canadian Film Archives

His Destiny: Canada 1928

Canadian Government concern about the state of the film industry in Canada goes back almost as far as American Government concern. In 1909, the American Consul-General in Winnipeg, John Edward Jones, wrote an open letter in a New York publication exhorting American film interests to take over the Canadian market:

"In this new country where all forms of amusement are scarce, moving pictures are welcomed, and there is no reason why the manufacturers of the United States should not control the business."

(Moving Picture World, 18-12-1909)

During the First World War, the Americans did take over the Canadian market. This was not a welcome event and the Ontario Government reacted to public pressure against American films which were recognized as propaganda. The Ontario Provincial Treasurer, T.W. McGarry, wrote an open letter:

"Whilst admitting the part taken by the American army in this war (particularly in the last few months of it), we must not overlook the fact that Great Britain and Canada have both been in it since its commencement, and it is unfair and unpatriotic to forget this. Hereafter, unless more films depicting the part played by Great Britain and Canada in this war are shown on the screen in the different theatres of Ontario, I will be obliged to instruct the censor to cut out much of the material such as that which has recently been shown throughout the province. I cannot see why the film exchanges cannot obtain material such as I have indicated, and certainly our Canadian citizens will not much longer stand for the exaltation of an army of another nation and forgetfulness of our own."

(Canadian Moving Picture Digest, 14-12-1918)

Finally, Ontario passed a law banning the American flag from Ontario screens, requiring that film industry personnel be British subjects, and topical weeklies be British Empire. A shortlived law, but very popular at the time. The long term problem was analyzed by the *Montreal Star* drama critic, S. Morgan-Powell, who thought control of the theatres was the key issue:

"Canadians want the best American pictures, of course, but they also want the best British pictures and they do not want the sort of propaganda that goes down in Chicago and Milwaukee as great stuff. In a word, Canadians want to control their own motion picture houses. The only way to insure such control is for Canadian capital to put its money into the motion picture houses. You cannot control if you are afraid of taking the steps that alone will entitle you to control."

(Moving Picture World, 17-1-1920)

Ironically, this exhortation was immediately followed by the organization of Famous Players Canadian Corporation by some of the largest financiers in Canada. Famous Players was set up with Canadian money, but controlled by Adolph Zukor's Paramount. Canadian theatres were never again in Canadian hands. Money from the Canadian box office went unhindered into New York to support American production.

Enter the lobby

Concern over this domination was an ongoing theme in government circles for the next fifteen years. It was expressed in terms of quotas for British Empire films and finally in an investigation and Combines trial against the Hollywood interests.

Kirwan Cox produced the film **Dreamland** *and is co-author of* **History of Canadian Film 1895-1941** *with Peter Morris to be published by Gage Publishing Ltd. He has been active with the Council of Canadian Filmmakers and lectures at McGill University.*

Col. W.H. Price, McGarry's successor as Provincial Treasurer of Ontario, wrote to Col. John Cooper, who ran the American film industry lobby in Canada until the Second World War:

"It was unfortunate that the market of this country was dominated by American concerns."

(May 28th, 1924)

and

"... would it be possible to start an industry in Canada providing Ontario insisted on a quota of Canadian pictures, say 25%."

(June 19th, 1924)

Cooper's feelings, and those of his bosses in Toronto and New York (the Cooper Organization was financed and directed by the Hays Organization, the American industry's lobby), were penned to Price's successor, J.D. Monteith, Provincial Treasurer of Ontario:

"To adapt a sentiment expressed by the richest man in the Motion Picture business in the United States [probably Famous Players' president, Adolph Zukor] I would unhesitatingly make this statement: 'The profits of the Motion Picture industry in Canada are in running theatres not in the making and distributing of Motion Pictures'."

(October 1st, 1927)

Cooper was a professional lobbyist paid by American companies and his opinion is not surprising. However, civil servants were also of the opinion that Canada couldn't compete with Hollywood films and shouldn't try. One was the head of the Canadian Government Motion Picture Bureau in Ottawa, Ray Peck. On March 3rd, 1926, Peck wrote a letter to a man in Vancouver who complained that there were too many American films in his local theatres:

"We are attempting at all times, as Canadians, to induce American capital and manufacturing interests to come into Canada and establish branch factories. I look on the American film industry much as a branch factory idea in so far as it affects Canada. American motion picture producers should be encouraged to establish production branches in Canada and make films designed especially for British Empire consumption. I do not entirely agree with the thought expressed in your letter that the experiment of allowing American producers to get a footing in Canada would be a dangerous one. We invite Americans to come over to Canada to make automobiles and a thousand and one other things, and why not invite them to come over to make pictures, but make them the way British markets demand?...

I believe that really worth-while American producers would be glad to make typically Canadian pictures if they can secure the right co-operation, assistance, and technical advice..."

We were to give Hollywood that type of co-operation in the forties with the Canadian Co-operation Project. But first, back to another Canadian who thought it was folly to make movies in Canada. Ben Norrish ran the largest Canadian production company in Canada, Associated Screen News. ASN was owned by CPR and N.L. Nathanson, who was Zukor's right hand man in Canada and ran Famous Players. Norrish thought it made as much sense to make feature movies in Canada as it did to grow grapefruit in Ontario. He felt Canada didn't have a large enough population and the climate was wrong (but not wrong for the shorts he made).

Quota system scotched

While Canadian civil servants, lobbyists, and business leaders agreed that Canadians couldn't make feature films, one voice from the United States said the opposite. In 1926, D.W. Griffith told the Canadian Club in Toronto:

"You in Canada should not be dependent on either the United States or Great Britain. You should have your own films and exchange them with other countries. You can make them just as well in Toronto as in New York."

However, despite the expert opinion on the subject from the men who benefited from the branch plant situation, some politicians reacted to the realities in the movie houses. There were no British Empire movies in the American-owned exhibition and distribution industry and the only solution seemed to be legislation. In 1927, England had been forced to legislate a quota when its own production had fallen to under 5% in its theatres which were also controlled by Hollywood.

In Canada, the theatres were a provincial responsibility so quotas were up to the provinces. One quota which was imposed in Canada was the Ontario newsreel quota. The Provincial Treasurer, J.D. Monteith, told the American companies that 40% of each newsreel had to be on the British Empire with at least 25% on Canada – about two out of five items. He wrote to Charles Roos, head of the Cinematographers and Motion Picture Craftsmen of Canada on February 11th, 1930:

"I have discussed already with the Chairman of the Censor Board the desirability of British and Canadian items in the talking newsreels. The Exchanges have been notified that provision must be made for this."

Canada finally had a quota – for newsreels in Ontario. This lasted as long as newsreels were in theatres and no company was thrown out of business because of it.

On the other hand, British Columbia was a more serious problem because it aimed a British quota at feature films, not newsreels. Exactly what happened is reflected in the following telegrams:

January 25th, 1929, to Col. John Cooper from W.R. Marshall, Vice-President for the Vancouver Film Board of Trade:

"Reliably informed that government bill to be introduced immediately present session local legislature in which quota law to be established making it compulsory for exhibitors to play 20% Canadian [British] produced pictures stop... Heavy lobbying will be necessary attain results and start should be made on Monday stop... Adequate financial appropriation from your office urgently required and suggest same be wired immediately stop..."

January 29th, 1929, to Col. Cooper from J.R. Muir, Regional Manager of Famous Players in BC:

"Patriotic and British quota features eliminated from bill we think we have censoring of advertising well in hand will report to you further after our next interview with Attorney General tomorrow."

Attorney General R.H. Pooley presented the British quota bill, spoke to the representatives of Famous Players, and four days later withdrew the bill.

And what happened that made Attorney General R.H. Pooley withdraw his bill in those four days? During the White investigation into a combine in the Canadian film industry,

"Col. Cooper testified under cross-examination Famous Players Hays Association paid $8000 to kill British quota bill British Columbia."

(telegram Ray Lewis to Mrs. John Cameron, March 12th, 1931)

White himself, in his report, scaled this outlay down to the cost for Famous Players alone:

"The evidence also established that this lobbying cost Famous Players in the neighbourhood of $5000..."

(White, p. 160)

No one seemed to ask who received all that money.

The Combines trial

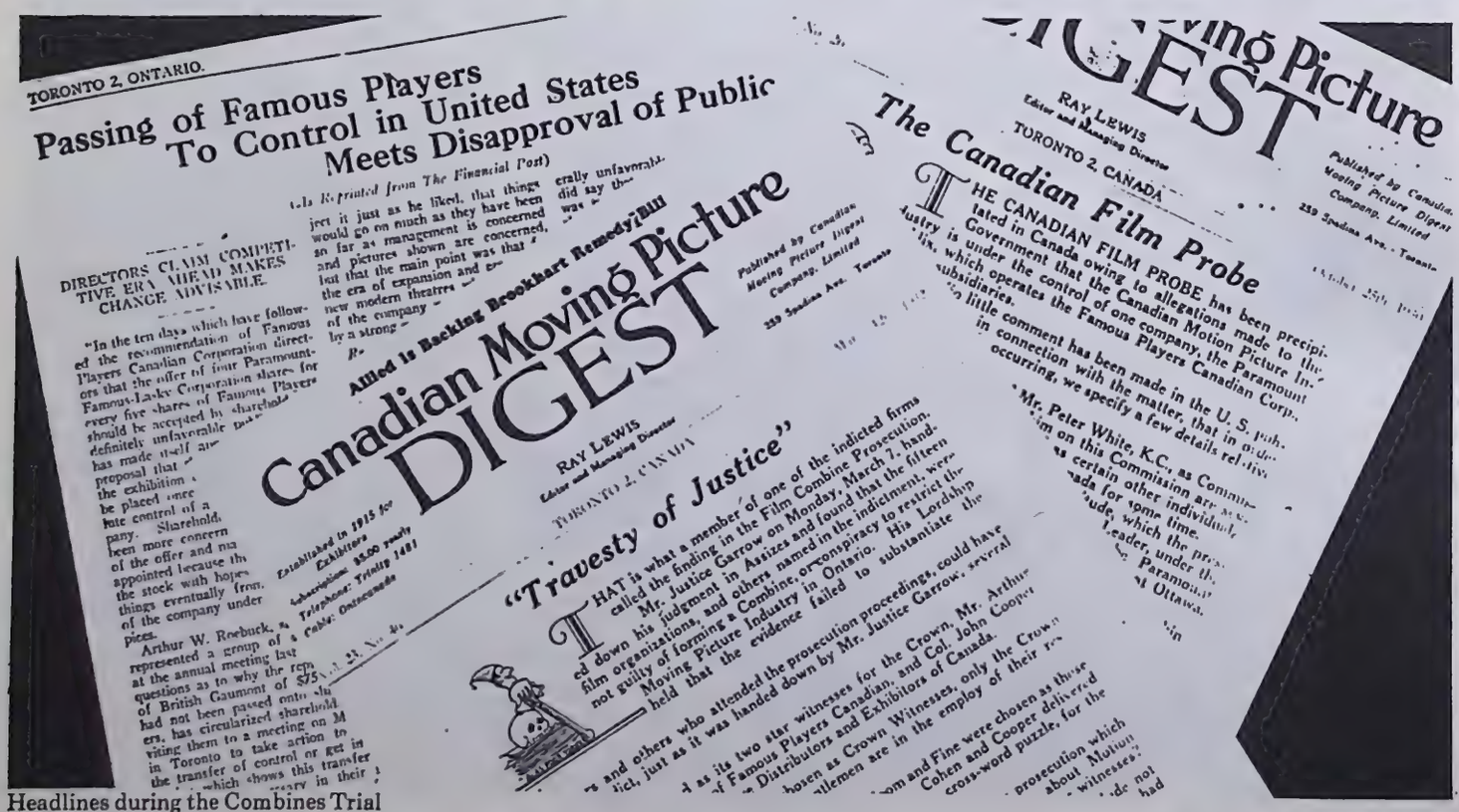
The 234 page White Report came out April 30th, 1931, after an exhaustive investigation under the Combines Investigation Act. White reported to G.D. Robertson, Minister of Labour, that:

"1) A combine exists in the motion picture industry in Canada within the meaning of the Combines Investigation Act.

2) This combine exists and has existed at least since the year 1926..."

(White, p. 230)

A trial followed the report in the Ontario Supreme Court with 109 defendants – all individuals or companies


TORONTO 2, ONTARIO.
Passing of Famous Players
To Control in United States
Meets Disapproval of Public
DIRECTORS CLAIM COMPETITIVE ERA AHEAD MAKES CHANGE ADVISABLE
Allied in Backing Brookhart Remedy Bill
Canadian Moving Picture DIGEST
RAY LEWIS
Editor and Managing Director
TORONTO 2, CANADA
Published by Canadian Moving Picture Digest Company, Limited
"Travesty of Justice"
The Canadian Film Probe
THE CANADIAN FILM PROBE has been precipitated in Canada owing to allegations made to the Government that the Canadian Motion Picture Industry is under the control of one company, the Paramount Famous Players Canadian Corp.
Headlines during the Combines Trial

associated with the Hollywood exhibition/distribution machine. However, the ubiquitous Col. Cooper was still active during the trial. F.S. Ravell, Canadian representative of British International Pictures, cabled Prime Minister R.B. Bennett on June 2nd, 1931:

"Had interview with Col. Cooper at St. John who informed me that Senator Robertson, Minister of Labour, was his personal friend and would pull the necessary strings to prevent any adverse legislation concerning Paramount Publix or other American film interests in Canada under recent government legislation."

The political problems that politicians had with the film industry and its control by the Americans was a constant lament. R.B. Bennett wrote to none other than Mr. Pooley about this problem on September 16th, 1931:

"Dear Mr. Pooley,
... For years I have been convinced that the film situation is one of very great danger to this Dominion and have done my best to rouse public opinion, but you must realize that the Federal Government alone cannot deal with the situation, the provinces must do their part, and I regret to say that I find in many instances the film companies are so entrenched that it is difficult, if not well nigh impossible, to rouse public opinion to take action. Have you any suggestions?

Yours faithfully,
R.B. Bennett."

On March 9th, 1932, Ontario Supreme Court Justice Charles Garrow found all 109 defendants not guilty on all three counts of conspiracy and combination.

All was quiet and one of the defendants in the trial, N.L. Nathanson, was appointed to the first Board of Governors of the Canadian Broadcasting Corporation in 1936. He became a close friend of C.D. Howe. Col. Cooper did not suffer either. In 1940, he was appointed acting film commissioner while John Grierson was in Australia looking for work.

No quid pro quo

After World War II almost every country in the world had a balance of payments problem except the United States. Most of these countries passed laws restricting the export of foreign currency reserves. This meant film money could not be taken out of Britain, France, Italy, Mexico, etc. Canada was discussing similar measures and debated whether film would be included. In 1947 $17 million crossed the border from film revenues.

On January 14th, 1948, Famous Players president, J.J. Fitzgibbons, met at the Rideau Club with C.D. Howe, Donald Gordon, Lester Pearson, Ernie Bushnell, Sol Rae, and Herbert Richardson from the Bank of Canada. They discussed the problem and the need for a solution to this huge part of Canada's dollar drain.

On January 24th, Fitzgibbons passed on an offer from Eric Johnston of the Motion Picture Association of America (successor to Hays) to the Canadian Government. The MPAA suggested a "Canadian Co-operation Project" if Canada let Hollywood money leave the country unhindered. This project would give Canada:

1) a film on Canada's trade dollar problem
2) more complete newsreel coverage
3) short film about Canada made in Hollywood
4) release NFB films in the United States
5) place Canadian sequences in Hollywood features
6) make radio recordings by Hollywood stars extolling Canada
7) make a more careful selection of films shown in Canada
8) supply a staff man in Hollywood to coordinate the project with Ottawa.

Not bad for $17 million per year and there was no promise to shoot Hollywood features in Canada which Howe seemed to think they would do. He explained this project in the House of Commons on February 12th, 1948:

"Negotiations are going on with the film industry which promise a substantial quid pro quo to offset the drain of dollars caused by the industry. I am not prepared to make a full announcement this evening, but I think I can say Canada will get good value from the industry to take Canadian dollars across the line."

M.J. Coldwell had a better grasp of the situation as evidenced in his statement in the House February 23rd, 1948:

"We should endeavour to get a quid pro quo so that in this country, either through the national film board or if you like through the enterprise of Canadian people, we should make a few films dealing with Canadian life and thereby save the drain on United States dollars... until we make up our minds that we are going to do something to deliver ourselves from the control of the moving picture industry exercised by a single group of people in the United States through their ownership of numerous theatres, and to protect the drain on American dollars, we shall not have accomplished much."

One problem many opposition parliamentarians couldn't understand was the apparent special treatment of film money compared to vegetable money or machine tool money. The withholding tax on money crossing the border was set at 15%, but film money was set at only 10%. On February 20th, 1948, Howe's thinking on film was made clear – do not interfere:

Howe: "It is not the present intention to interfere with the distribution of films in Canada..."
Jackman: "... Now we come to films and we find that the government have not followed that formula at all... I think the government should give some very good reason why we have followed such a different course in respect to this one product, namely United States films, from the course we have followed in connection with every other product normally imported into this country... Why do we make such a difference between films and other matters?"
Howe: "The film industry does not, in our opinion, lend itself to quotas."

Hollywood money was never frozen and Howe explained the Canadian Co-operation Project to his colleagues in cabinet. On July 14th, 1948, he wrote to the Minister for External Affairs, the future Prime Minister and future member of the Board of Directors of Famous Players, Louis St. Laurent:

"My Dear Colleague,
As you are aware, the U.S. motion picture industry has given evidence that it recognizes a responsibility in connection with its continuous withdrawal of U.S. funds from Canada, and is undertaking a quid pro quo arrangement of substantial value.

Among other things, the U.S. industry is increasing its output of films on Canadian subjects. This will help us in two ways. It will result in the spending of some production funds in Canada and it will publicize Canada in the U.S. and elsewhere...

C.D. Howe."

The project seemed to result in some shorts on Canada as a tourist playground, some Hollywood stars doing commercials for radio on Canada, and some reference in Hollywood movies to this bird or that aunt coming from Canada. That is what Howe got for $17 million per year plus. Finally in 1958 the Project was quietly terminated.

Business as usual

How important was the Canadian Market to Hollywood? In 1953, Eric Johnston (of the MPAA and soon to be Ei-

senhower's economic advisor) told Congress:

"It's a little known fact that 9 out of 10 United States films cannot pay their way in the domestic market alone. It is only because of revenue from abroad that Hollywood is able to turn out pictures of high artistry and technical excellence."

Canada's role has become more important each year. According to Variety, film sales in Canada by the seven top Hollywood Majors (excluding Disney) have increased 134.5% from 1963 to 1973. Canada moved in those years from 6th most important foreign market to 2nd with billings of $39.5 million. In 1974, Canada became the top foreign market for U.S. films with billings of $54.4 million. This is an increase of 98.9% since 1970 in money taken out of the country by major American distributors.

And what do we do?

In 1966, the Canadian Film Development Corporation Act was written to solve the investment problem for a Canadian feature film industry. Like the National Film Board before it, the CFDC would be involved in production but not in distribution or exhibition. These were the domain of the American branch plant companies and the Government didn't want to interfere. However, Secretary of State Judy LaMarsh warned Hollywood of its responsibilities in the House of Commons on June 20th, 1966:

"Many countries, in order to encourage the distribution of their own films, have applied quotas. We have chosen, however, not to introduce this kind of restriction in the [CFDC] Bill at this time. Canadian films must, therefore, make it on their own merits. But in rejecting quotas we are counting on film distributors and cinema chains to give more than ordinary support to the aims of this program."

Business went on as usual, as it has for 70 years. On June 21st, 1968, the Toronto *Globe and Mail* reported:

"Secretary of State, Judy LaMarsh, yesterday served notice on Canadian cinema owners and operators that the Government expects them to show more Canadian made feature films in the future. If this is not forthcoming, she indicated the Government may have to impose quotas on imports of foreign films."

At the CFDC hearing on May 7th, 1971, before the Commons' Standing Committee on Broadcasting, Films, and Assistance to the Arts, quota was in the air again:

Michael Spencer, Executive Director of the CFDC:
"I think the feature film distribution could be increased substantially if there were some kind of Canadian quota, or some kind of subsidy scheme put in place to encourage more films to be produced."
Mark Rose, (NDP, Fraser Valley South):
"They [Famous Players and Odeon] have a quota in effect which says... 90% of ... films in our theatres are going to be produced outside Canada, and that we will occasionally allow one or two of yours. So if they have got a quota, then we need a quota."

During the next two years a Film Advisory Committee set up by the Secretary of State studied the film industry. In the meantime Famous Players and Odeon offered a "voluntary quota" which would play every Canadian film in the three major cities and elsewhere if they do well. In December, 1973, the Advisory Committee Report said:

"The Secretary of State should inform the provinces that if the voluntary agreement does not give the desired results after a test period of one year, a quota system should be put in place with their collaboration."

The next official statement about the voluntary quota was made by Secretary of State Hugh Faulkner on May 9th, 1975, before the House Standing Committee:

"In 1973, I negotiated a voluntary quota agreement with Famous Players and Odeon... Under the terms of the agreement, Canadian films are guaranteed at least two weeks theatre time in Montreal, Toronto, and Vancouver... I am not satisfied with the results of this agreement since adequate exposure for Canadian films, particularly in theatres with favourable locations has not been achieved. It has been evident for some time now that a more effective system must by found. I need hardly tell the members of this Committee that the constitutional authority for licensing and regulating theatres lies with the provinces, and that any action in this area will have to be undertaken by their governments."

One reason for the failure of this agreement might be divined from a statement made by Paul Morton, president of Odeon-Morton Theatres in Manitoba and head of the Canadian Theatre Owners Association. On August 19th, 1974, he was quoted in the Toronto Star:

"Canada's film industry would be destroyed if Canadian theatres were forced to show Canadian films."

While Government dithered with the Hollywood interests, what were Canadian filmmakers saying? On February 8th, 1974, the Winnipeg Manifesto was written and signed by many prominent filmmakers including Tom Shandel, Frank Vitale, Jack Darcus, Don Shebib, David Acomba, Peter Pearson, Denys Arcand, and Colin Low. It said in part:

"We, the undersigned filmmakers and filmworkers, wish to voice our belief that the present system of film production/distribution/exhibition works to the extreme disadvantage of the Canadian filmmaker and the Canadian film audience. We wish to state unequivocally that film is an expression and affirmation of the cultural reality of this country first, and a business second... It is now clear that slavishly following foreign examples does not work. We need public alternatives at every level in the film industry. We must create our own system to allow filmmakers the option of working in the creative milieu of their choice..."

Then on April 25th, 1974, Peter Pearson, Chairman of the Council of Canadian Filmmakers, told the Standing Committee during the CFDC estimates:

"We commend the government for its bold concept in taking Canada into the feature film industry.

The taxpayers have committed $20 million in expectation of seeing Canadian films for the first time in their neighbourhood theatres. These films have seldom appeared.

In six years we have learned that the system does not work for Canadians.

The film financing system does not work. Thirteen major features were produced in English Canada in 1972. Six in 1973. Only one in 1974 (to date).

The film distribution system does not work. In 1972 less that 2% of the movies shown in Ontario were Canadian, less than 5% in Quebec – the supposed bedrock of Canadian cinema.

The film exhibition system does not work. The foreign-dominated theatre industry, grossing over $140 million at the box office in 1972, is recycling only nickels and dimes into future domestic production.

Clearly something is wrong.

It is no wonder then that the Canadian Film Development Corporation cannot possibly work and neither can we."

And on August 5th, 1975, Secretary of State Hugh Faulkner announced yet another "voluntary agreement" with Famous Players and Odeon, and the process of accommodation between the Government of Canada and the foreign movie moguls began all over again. There is little cause to think the results will differ from those of the past. □

Alan Migicovsky watches the parasites' progress: **The Parasite Murders**

photo: Attila Dory

David Cronenberg talks about his recent film "The Parasite Murders" and about the controversy it has stirred up. One of the film's producers, André Link, responds to Marshall Delaney.

it'll bug you.

by Stephen Chesley

"The true subject of horror films," says David Cronenberg, "is death and anticipation of death, and that leads to the question of man as body as opposed to man as spirit." That's one of the most important aspects underlying Cronenberg's **The Parasite Murders,** and listening to him discuss the ideas behind the film makes it very difficult to place the movie in the context that *Saturday Night* critic Marshall Delaney and *Globe and Mail* critic Martin Knelman have: a cheapie exploitation feature. Delaney went farther; he implied that Canadians should not desire a film industry that would produce such a film, and suggested rather strongly that the Canadian Film Development Corporation should be ashamed of putting money in **The Parasite Murders.**

All of which produces a two-sided reaction in Cronenberg. He wrote a strong letter to the *Globe* chastising Knelman and supporting his argument much as he discusses the film below. Delaney brought a different response: "Delaney's reaction seems perfectly legitimate: that he found the film repellent. I think he just was not capable of handling his own reaction to it and therefore became very hysterical. Unfortunately he had to draw the CFDC into it and get distracted by using my film as a platform for an attack on the

Stephen Chesley founded Impact Magazine *in 1971 and was editor of* The Canadian Film Digest *from 1972 to 1974. He is presently a free-lance writer and photographer and is a member of the Board of Editors of* **Cinema Canada.**

David Cronenberg behind the camera photo: Attila Dory

CFDC. Delaney's response was fine! I liked it. It was silly but it's too bad he couldn't have had that reaction and understood that it was a valid thing for a film to do to someone, rather than denying it and pushing it away.

"Surely it's obvious that there should be room for every kind of film from every possible country – I mean anything that disturbs you is not Canadian. It should be nice and somewhat serious if it's Canadian; that's the same old bullshit which has produced so many deadly films. Where else but in Canada do you get a critic not attached to a daily newspaper who is more conservative, more reactionary than a government body like the CFDC? Where else do you get a critic who quotes Judy LaMarsh for his definition of art?

"He doesn't understand catharsis, and that's what the film can do: it's a release of inner tension to get involved with a film like that and have it end the way it does. That was partly my aim, both publicly and personally. During the three years that I wrote the film my father was dying and we were very close. It was a quite horrible death, no reason for it, it was just bad. No consolations, whether metaphysical or philosophical or whatever. But it's not necessary for people to know about my father. If the film touches some people in the same way, then it's working perfectly relative to their own lives, and that's what the film has done for a lot of people.

"To exist is not necessarily a wonderful thing, and the source of life can certainly be violent and ugly."

It's the old story, really. Whenever you discuss a movie, especially one in the exploitation genres, there are those who will read deeply and those who dismiss quickly. But Cronenberg admits he's made a 'movie', as opposed to his earlier films, **Stereo** and **Crimes of the Future,** and insists that it can operate – must operate to be successful – on both levels. And **The Parasite Murders** has been successful: it's paid back its $165,000 investment, been sold to

Delaney's Dreary Denegration

It seems to me that one of the fashionable things to do in the intellectual circles in Canada is criticize the Canadian Film Development Corporation. I am somewhat amazed with this phenomenon, not having been born here. Mind you, this Canadian attitude of super criticism of all things Canadian prevails not only with regard to filmmaking, but generally speaking, we find this in all the arts. There are the critics and the enlightened few who constantly and systematically denegrate what is made in Canada. It seems that nothing is good unless it is absolutely perfect and without blemish. It's a good thing we don't have diamond mines here, because if we didn't find a Kohinor every day, in these critics' eyes our mining industry would be worthless.

Some of you might have missed a film article by Marshall Delaney in the September issue of *Saturday Night* magazine. In a seething attack against the CFDC for having invested in **The Parasite Murders** Delaney illustrated the typical Canadian critics' syndrome. I think that Mr. Delaney's article is an untrue representation of the facts, shows questionable judgment, is vile and vicious, and most of all, very opportunistic.

Personally, I am very proud of **The Parasite Murders.** I am glad we made it, and I think it is a very good film. Done on a modest budget, it received a very good reception from both filmmakers and film buyers when shown in Cannes. It was shown at the Edinburgh Film Festival at a gala performance, and in October it will be shown in competition at the Sitges Film Festival in Spain. The film has been sold all over the world and will have its premiere next month in Asia, Europe, and North America. It is a thrilling and violent science fiction film, and I don't think I really have to defend it. I am certain that it will find its public in Canada and elsewhere.

I write not so much to defend the film, nor to reply to Mr. Delaney's criticism, but to point out the dangers of trying to hold the CFDC accountable for each and every investment that it makes. The CFDC is not the Canada Council of the Arts. Its purpose is to create a Canadian film industry. I think that in the case of **The Parasite Murders** it has certainly made not only a wise investment financially but has also come up with a most interesting work. I regret that there are not more films like **The Parasite Murders** being made.

I think we have to create an atmosphere for the CFDC wherein it can, once it is adequately funded, intensify filmmaking in Canada. We are not going to achieve anything with senseless criticism of the CFDC. A great number of tax dollars are dispensed in Canada for various forms of subsidies, investments and aids. I personally am very unhappy that certain magazines, which in my opinion are neither viable nor worthwhile, benefit from government grants. A good number of us probably object to eating subsidized eggs that are not that well kept. I guess some of the critics are also served films not entirely to their liking.

Let us not forget that there are a great number of successful Canadians in the film world who are prospering, and it is perhaps no coincidence that they are not in Canada. Do we have to send all of them away?

André Link
Cinepix

countries around the world, and been invited to several film festivals. There's more there than meets the eye, it seems.

"It's not a conscious thing I do – all my films have a strong physical consciousness – but the whole dichotomy of mind and body and the importance of physical existence is really uppermost in my conception of the film. Being a mind in a body is a conundrum, especially if, as happened with my father, the body starts to go and the mind has not.

"A good horror film partakes of art. It's not excluded any more than the paintings of Bosch, which I'm sure Delaney would find disgusting because they also involve violence, depraved sex and anything else he finds in **The Parasite Murders.** A horror film should turn surreal at a certain point. It begins by being normal, and then it should take you along. A sense of madness should be in it; Polanski is in touch with that. The art of horror stories has always existed."

Cronenberg describes **Stereo** and **Crimes of the Future** as horror in part, but more science fiction, i.e. they have a scientific element. So does **The Parasite Murders,** but a dream provided the original inspiration for the film. "I had a dream. My mouth was open and this thing crawled out. I was lying in bed, absolutely neutral atmosphere, and that was the kernel of the film." He designed 'The Bug' himself ("It's not an insect, really. I'm a failed entomologist and so I know. We used 'The Bug' as an affectionate term."). And then he began writing and rewriting. He showed it to Ivan Reitman who turned it down because he thought it was too disgusting. Later Cinepix asked Reitman to produce and he consented.

Cronenberg's long-term goal was to make 'movies'. "I knew my earlier films would be inaccessible to many people when I made them; now I wanted to reach a wider audience. I really like movies. It's not a question of selling out. I always wanted to get into the mainstream of moviemaking."

Just before shooting began he had another dream. "I dreamt I was in a theatre with an audience. Certain members of the audience contracted a disease from the screen and then there was a certain amount of antagonism between those who got the disease and those who were immune. The disease caused extremely fast aging; I watched myself growing old. It brought back to me the fact that the film and its theme were important to me. I felt far from what the movie was about just before shooting because of casting, re-writing and so on. You have to know what you're after."

One of the things he was after was professionalism. "Being professional was very important to Ivan and me and we used to talk about it a lot. It's lack of panic in face of pressure. To know what you're doing and what you're after, when to be obscure and when to be clear, how to get an effect.

"There were only two moments in the course of production when I was incredibly depressed. One was when I saw the first day's rushes. For the first time in my life I said 'Gee maybe I can't do this'. I wasn't getting what I wanted, I hadn't yet learned how to get through all the machinery for composition, acting. I loved the big crew on **Parasite Murders.** I've been lucky because my relationship with the crew was pretty good. Partially that's because I've been willing to accept suggestions.

"The other time I was depressed came when I saw the first rough cut. I had taken great care with continuity but I completely lost sight of the pace of the thing. Ivan wasn't involved in the first cut – he's very canny and knows when to be absent – and he's very good at insuring that a narrative line works. He saw what was wrong, and helped us edit. It's not every producer who can do that and not be a nuisance and be effective.

"For the sound and other technical work we used the best equipment in North America; we've got no excuses. Dan Goldberg did the sound, and we consciously tried to make it very real. We post-synched when we found that relative sound levels weren't right. It's not like other Canadian movies that were influenced by Grierson: the sound is recorded with a shotgun mike and however people do things, for example putting down a glass, then that's how it comes out. Danny had to create ambiance with his special effects. He did all the movement tracks; for example for people putting on coats he used a wet suit. There's a very strong resistance to illusion in Canadian film. You convey physical presence by sound.

"Our special effects man came from L.A., Joe Blasco. He does make-up for the Lawrence Welk show but his real love is horror movies. We used him because no one in Canada could give us what we wanted and we couldn't pay anyone to learn. We did have Suzanne Riou-Garand on the film in order to learn. She's been doing make-up in Montreal and she worked for almost nothing so she could learn. Now we have someone in Canada."

Since **Parasite** is scheduled to open on October 10 in Montreal and later on elsewhere, Cronenberg looks forward to seeing audience reaction. And box office reaction. Meanwhile he's anything but bored. He's just completed a Peep Show for the CBC under its video training programme, and he's been asked to do one more. "Video is a very interesting medium. There's a whole world of directors who are stars in the videotape medium although they're not well known. And the CBC is the only thing we've had in Canada that approaches the atmosphere of the old Hollywood studios, because there are acres of costumes, carpenters, and seamstresses constantly working."

And since we talked it has been officially rumoured that Cronenberg will direct John Hofsess' film **Tenderness.** It's supposed to be soft-core porno; I wonder how the critics will react to that. □

For a review of ***The Parasite Murders,*** *see p. 44.*

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(PATENTED)

Ken Zeilig and Harry Gulkin give their account of Kino Productions in the early days of 1970, and Gulkin talks about the financing, the false starts, and the ultimate completion of *Lies My Father Told Me*.

fearless harry gulkin

by Ken Zeilig

Len Birman and Marilyn Lightstone in **Lies My Father Told Me**

My first impression of Harry Gulkin was an impression of magnetism: not mesmerism, but the drawing power of someone who charms, warms, and stimulates your intelligence.

We met in late August, 1969, at Place Bonaventure in Montreal through the introduction of a mutual friend. Our common interest was feature films. I was looking for a job and he might have one. Well, it didn't turn out that way; at least, not at the very beginning.

I returned home to London, England and began to lose hope of ever speaking to him again when the phone went unexpectedly one May afternoon in 1970 and there was Harry. "Hello, Ken! How are you? And the family? – Look, I'm arriving in London tomorrow, do you think you can meet me? I'll be at the..." And that was it! It was the real beginning of our association. Some of it was business but most of it was friendship.

I was shortly made the official London Representative of Kino Productions which was a Canadian-based feature film company designed to acquire and develop film properties. The company had been incorporated by Harry himself in Montreal earlier in the year and later it was funded by four, then, when one dropped out, three, Montreal businessmen. Their credit rating was over a million dollars but the hard reality was $150,000 for development. And too soon did that money run out!

My task was to seek out properties, to evaluate them, and also to establish contact with British-based producers, directors, writers, agents, and others, who might be interested in Anglo-Canadian co-productions.

When I questioned Gulkin recently about those times he acknowledged the pioneering side of his work, "I felt relatively alone. I was reinforced in this feeling by the incredulity with which my plans were greeted by people in the industry. I had no credibility at that time; they felt that since they had not tried to do it, or having tried, had failed, that there was no possibility of an outsider, an interloper doing it."

And what about motives? Basic principles? He continued: "I was basically interested in helping to generate a film literature which reflected something of the life of this country. My approach to it then and now was that one required a battery of developed screenplays which is really the basic building block of any project. So many disasters take place because either the screenplays have no potential to begin with or their potential hasn't been realised before shooting begins. And that's dangerous."

One of my first tasks during Harry's ten day visit in May of 1970 was to line up a number of meetings with people in the London film world. They included Dick Lester, Ken Loach, Tony Garnett, Jack Gold, Alan Sapper of the ACTT (the British cinema union), John Terry, the head of the National Film Development Corporation, and numerous others with whom we established an on-going relationship. Interestingly enough, our discussions with the government and union officials covered details of a co-production arrangement; and just this month (Sept. '75), the ink was dried on such an agreement by the British and Canadian governments. I should reiterate here that the ideas and plans were all set into motion by Harry Gulkin. He was quite literally, the Leader!

An aspect to this story with the widest and most serious early ramifications began in late 1970. I told the Czech film director Jiri Weiss that this man Gulkin was interested in setting up a Canadian feature film company and that he intended inviting experienced foreign talent. Weiss, a director of note in his own country where he had over 30 films to his credit, fired off an engaging and humourous letter to Gulkin. The up-shot of it all was a contract.

But at this point, I will let Harry Gulkin take up the details: "I needed guidance and counsel. So, I offered him a situation where he could come to Canada – stay for a year – and simply act as a creative director, without necessarily committing himself to directing a particular film. Rather, he would advise me, work with me, with writers, and develop screenplays so that we could move leisurely into production."

Apparently this arrangement didn't suit Jiri Weiss and within a short time he latched onto one of the properties which Gulkin had optioned. It was Mort Forer's book **The Humback,** a story of a Metis logging village circa 1950. The outstanding character was a woman in her forties called 'Toinette who had 17 children by various lovers and husbands.

Despite Mort Forer's expressed wish not to get involved in a feature film, Jiri Weiss went to Toronto to convince him that he must collaborate with him on a film script of his novel. Forer gave in and in short order the two men, director and writer, signed a new agreement with Kino to do the screenplay. It was ill-fated from the start.

Weiss insisted upon secrecy. Forer must not discuss anything with Gulkin. Bad vibrations. Under these circumstances it is understandable that very little progress was made. Gulkin suggested that the two go West to Manitoba and actually visit a Metis site; the suggestion was accepted with some initial hesitation and, accompanied by Jo-Jo Kirkpatrick, filmmaker and guide through the Indian Brotherhood, they set out. Harry Gulkin takes up his version of the story: "So, off they went, I didn't go. I only got the subsequent reports of the visit. Some of it was very very funny. But Jiri was afraid to talk to the Metis when he was in those villages. He kept a distance, whereas the others didn't. And it became clearer and clearer that he was becoming quite uncomfortable with it."

Harry Gulkin and Jan Kadar (l. to r.) discussing **Lies**

Ken Zeilig, a Canadian writer living in London, has spent the past few months in Toronto working at the CBC on Sunday Supplement and other programmes.

Time and space don't allow the intriguing anecdotes which provide insight into the laughter, agony, and time-wasting exercise which this project brought to Harry and Kino, but, it is sufficient to say that some 42 to 43 thousand dollars of Kino's 150 were used up over the six to seven months of Jiri Weiss' unhappy stay in Canada. The contract was terminated in February of 1971. Weiss went to New York where he began lecturing on film and Mort Forer, after a severe heart attack and an abortive attempt to complete the screenplay with Eric Till, abandoned the project altogether.

In the meantime Gulkin had been busy on other projects, in other parts of the world, notably, in India and England. In October of 1970, Harry made an extended five week trip to India. There be visited Mr. Gopal Krishna Singhania, who headed the J.K. Organisation. The basis of that visit was investigative; was it possible to produce films for an international audience in India? The theory stated that Canadian investors would provide the hard currency required and all the rest would be provided by the Indian investors. The films would be distributed in the West; they would be designed for our type of consumption and would be a means of exporting Indian technology rather than just labour intensive goods which is primarily what India exports in order to earn hard currency. The answer was yes: apparently the proposition was viable; only the time credibility was too long for most Westerners. One has to establish a physical presence in the country and for that task, Kino's diminishing resources were clearly inadequate.

Yet, if India was a non-starter, England turned up trumps, for on his return home from the sub continent, Harry picked up the option to **Lies My Father Told Me.** He paid one dollar for it. In the interim a project involving an original screenplay by Mort Forer on Louis Riel and a Rock Documentary on the Lost Continent of Atlantis starring Donovan was mooted and ultimately rejected. Time-wasting, but these projects took precedence over **Lies.**

Regarding **Lies,** Harry states: "as the other projects were getting sicker and sicker, this one was getting healthier and healthier. The picture found a director of great stature [ed: Jan Kadar]. The director found an actor [ed: Zero Mostel], and the two combined inspired the writer [ed: Ted Allan]. Together, the combined energies of this group became the reality that eventually got the thing going. In particular, the final group being Kadar, Allan, and myself." Gulkin has this to say about his relationship to Ted Allan: "We became friends. I think that our social political background in Canada is similar. We both came out of the Left, out of the Labour Movement – although we both moved away from some of the doctrinaire beliefs we held earlier in life. So there was a kind of community of feeling which we found fairly quickly in each other as well as a considerable joy in working together. Ted was enormously helpful. He really taught me a great deal about the film business, not just how one writes for a film or how a film is made; he introduced me to people whom he knew and was a constant critic: hyper and very abrasive at times but in the end very sound."

Jeffrey Lynas as David in **Lies My Father Told Me.**

Meanwhile, less and less work came my way. Money was in short supply. Gradually Kino in London faded away and my connection with Canadian feature films, with Kino Productions, ended. The viable period for Kino, both in the U.K. and in Canada, was some 16 to 18 months. The Company never went bankrupt; in fact it still exists today. But it is inactive.

Before Kino faded completely from the board, one switch remained open. And that was **Lies.** Some time after March of '71, some two or three months according to Harry Gulkin, Jan Kadar was engaged to be the director on **Lies.** That is about as close as I could get to contractual matters. But, as I was fading fast, I'll let Gulkin continue: "Zero Mostel had introduced us to Joe Levine who at that time was still head of Avco Embassy and Levine was going to put up the money for the completion of the screenplay. Mr. Levine kept me in New York each week, jumping down there until I discovered that he had no money. The Avco Embassy board had cut him off of any development money. Certainly, I had no reason to believe that he was kidding or stalling because he had made an announcement of it in *Variety,* June 16, 1971. So, when that ended in naught, I was put in touch with Samuel Arkoff the head of American International Pictures. I met Mr. Arkoff and he expressed interest in the film and we did indeed reach the point of the completion of the draft distribution agreement. AIP undertook to put up one third of the budget. Now, that fell apart, because the form of the investment called a guaranteed negative pick-up fell apart, because no Canadian bank knew what it was, let alone would honour it. And even people in the industry weren't of much help on that. By the way, quite simply, it means that when you have completed the film and if you have met the schedule as set out in the agreement with the distributor, then he'll give you X amount of dollars which in this case was $220,000. The Canadian Film Development Corporation was young and didn't know much about that type of financing either. And the internal finances of Kino had just about run dry and the kind of junketting required to organise that type of financing in the U.S. was out of the question for me at that point."

"Now, the CFDC was in for $200,000 and we had a commitment from a private investment group for an equivalent amount and that was our budget at that point. Our budget was $675,000. It was $225,000 each from the A.I.P. and the private investment group and I think the CFDC had committed $200,000 and we were going to ask them to bring it up to $225,000."

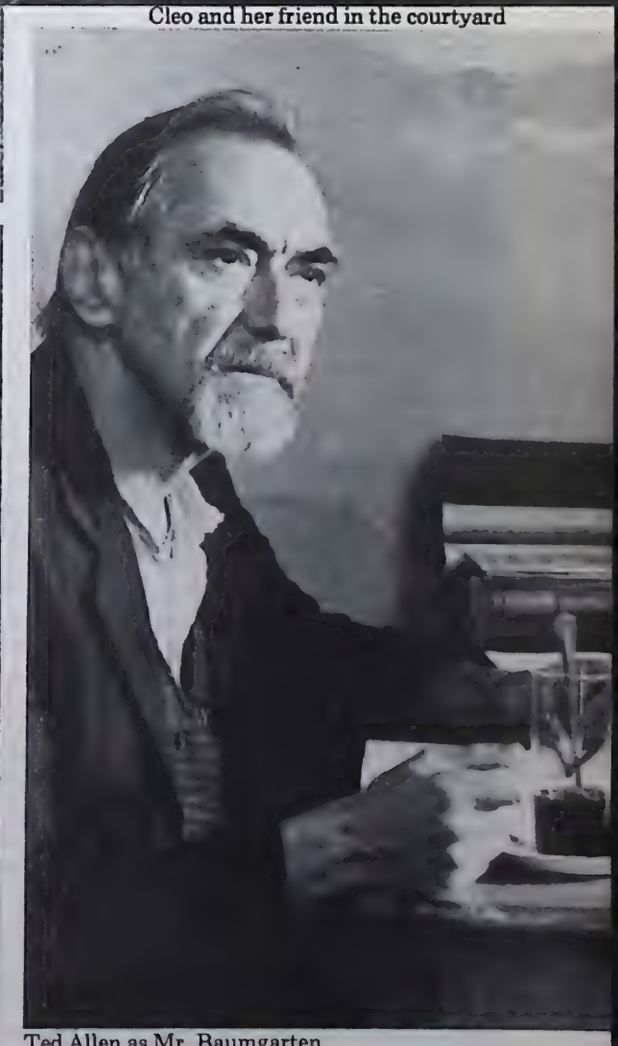
"We were then into late Sept. 1971, we had at this point cast the film completely. We were not ready to go although I was under the impression that we were, but that was my inexperience. But we could have been ready within three weeks and we could have shot most of the film that year.

Len Birman and Jan Kadar (l. to r.)

Cleo and her friend in the courtyard

Grandfather tells David a story at bedtime

Harry and Annie show off his last invention, permanently creased pants.



Ted Allen as Mr. Baumgarten

Or perhaps all of it?"

It was at this point that the whole project went belly-up. Options needed to be renewed, cash-flow had to be re-issued to Kino, and most important of all in Gulkin's mind, the CFDC or someone else had put up another $20 thousand in the film to save it at that point. But as it was, Harry had lost credibility with the original Kino investors and possibly with some justification the way things looked; the film was not going to be made! So, the situation was that Kino no longer had any legal rights to the screenplay; financial credibility and a certain amount of good will had been lost. Exit Kino. Exit **Lies...** at least temporarily.

It took another year to reorganise the financing. On Sept. 10th, 1972 the cameras started to roll. The shooting schedule was 45 days on an original budget of $715,000. Finally, the shoot was 72 days and the budget was $1,300,000.

The refinancing of **Lies** is another long and tedious story. In summary, it involved Pentacle Eight Productions of Toronto which was headed by Tony Bedrich which was a partnership between Bedrich and Southam Press. Bedrich entered into an agreement with Gulkin for both of them to co-produce the film. Subsequently when Pentacle ran out of money, Pentimento Productions headed by Arnold Issenman, took over and completed the film.

But the overriding question is *What happened?* Why three years for the delivery of this great film production? Well, here's Harry Gulkin again, terribly candid: "There are many reasons for it but I guess the overriding reason for it is that we ran out of money and we didn't get sufficient additional funds... quickly enough... I mean, had we not run out of money we would have finished either on or close to our initial schedule. We went over budget because our initial budgeting was too low, without question. But, why did we budget too low? Well, I certainly had no experience. My associates had not sufficient experience in working on feature films in Canada and the experience from working elsewhere was not sufficient experience in working on feature films in Canada. The magnitude of the project was underestimated by the skilled professionals who were working on the film and we went over it. The director was working in an environment which was alien to him. He was concerned about the quality of support which I think he could get. He was working in a country in which there was not an evolved or developed film industry and he had come out of a country where he had been part of the development of that industry. So, he was alone, I'm afraid.

"But I assure you, that the days were filled with work and the nights were filled with anguish thinking about the following day's work and how to get it done. And that many people put themselves out. We eventually had to resume shooting some 15 months after we had completed the first shoot. And we needed additional snowfall. We had a snow machine ready on March 17th 1974. Well, we were fortunate, we had snowfall; but before that shoot I had to borrow money from the crew to buy the stock we needed to shoot. This was borrowed money, none of them were paid. Everyone worked without pay; the unions cooperated with us completely. On that issue I explained the situation to them. We were operating in a position of financial desperation with really very little support and a lot of the production was financed that way: the trips, the moving around was all done without finance. But the money for that shoot was all repaid and we managed to meet all our obligations."

Lies My Father Told Me is being distributed in Canada by Astral Films and by Columbia Pictures in the rest of the world. And if it succeeds in this country, Harry Gulkin and all the many sacrificing film workers and investors should see profit in six to nine months. And I for one, certainly wish them good luck! They deserve it! □

*For a review of **Lies My Father Told Me**, see p. 47.*

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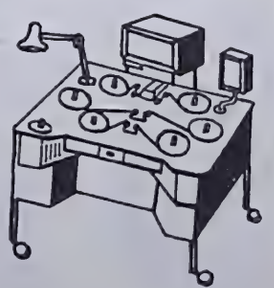

visits to the canadian countryside

by Piers Handling

Three recent Canadian features – *Sunday in the Country, Sudden Fury* and *Recommendation for Mercy* – are all films which are set in the country and yet harbour great violence. Piers Handling examines their themes and their structure as well as the role of women as victims of this violence.

In a country such as Canada one would expect the natural environment to provide a key backdrop to the settings of many of our films. Traditionally nature has been the repository of values that are now outmoded, but nevertheless respected for their timelessness. As man begins to see himself as a victim of rapid industrial/urban progress, he has returned to nature in some attempt to redefine lost values that provide a more human base. The mythology that surrounds rural society is still pervasive – country communes are making a reappearance, natural foods are in vogue, and the environmental concerns of the sixties and seventies suggest a re-assessment of our abuse of wildlife and its natural habitat. I use this by way of an introduction to my reactions to three recent films which are set in the country – **Sudden Fury, Recommendation For Mercy** and **Sunday In the Country.** Not that these films are unique. Important Quebec films of the last decade have commented on misconceptions associated with Quebec rural society. Gilles Carle in particular has worked within this thematic concern. **Red, Les mâles, La vraie nature de Bernadette** and **La mort d'un bûcheron** redefine any idealistic conceptions we may have of the countryside. Damude, Markowitz and Trent unconciously have explored themes that bear an amazing resemblance to each other. Each sets his film within the Canadian countryside revealing anything but an idyllic pastoral paradise. Using this as a base, they then treat common themes which I shall attempt to trace.

Piers Handling is head of the Canadian Film Institute's publications section, and is currently finishing a book on Canadian feature films in the sixties.

Violence in one form or another lies beneath the serene exterior of country life in all three films. When it erupts it is irrational, final and has many implications. In **Recommendation For Mercy** we are shown a small rural community which harbours adolescent sexual tensions that cannot be released. Fran and Nora talk excitingly, yet cautiously, about their virginity; Nora wrestles provocatively with John; John and Frank spy on a girl while she is skinny-dipping; and the fat, unattractive Bruce masturbates to expel desires that would otherwise remain unexpressed. This is coupled with a cruelty towards each other that provides a partial outlet for this tension. Frank forces his girl to kiss John in a movie, he also taunts and beats up Bruce who cannot fully participate in these sexual games. Above all Nora lies to the police, hurt by the fact that John preferred Fran to her, standing her up on the day that ends with Fran's murder. This in particular has terrible ramifications. And in the series of flashbacks that deal with Fran's death, this cruelty, born out of these tensions, is given its final expression. Markowitz establishes these relationships very concisely, and in some respects it is the most satisfying part of his film.

For Fred in **Sudden Fury** the country is the focus for his dream of building an outdoor resort. Humiliated by a series of failures that have marred his life, he sees this as an opportunity that cannot fail, and which will turn him into a 'somebody' while reasserting his masculinity. When this dream is shattered by his wife's refusal to lend him money for the project, he is slowly turned into a homicidal figure who will stop at nothing to kill her. This demon force eventually draws a series of innocent bystanders into his

Recommendation for Mercy

ravages. For Al, who stops at the scene of the car accident, the physical locale works against his attempts to help the injured wife. Conversely its isolation and remoteness works to Fred's advantage – he can roam at will.

Sunday In the Country opens with gentle scenes of country life on a farm – going to church, preparing the Sunday meal – but this calm is shattered by the gratuitous killings of two young people, who wave down a car to help them fix their flat tire. After these indiscriminate deaths, the violence escalates at an alarming rate. Adam (Ernest Borgnine) shoots one of the three killers without a question asked, and then begins his own brand of torture and punishment which ends with the other two dead. Again the isolation of the farmhouse works in his favour and is a great disadvantage to Lucy who tries to stop his brutality.

But beyond these violent eruptions and killings there are other matters at stake. The notion of justice is central to all three films. Although this is dealt with in different fashions similar conclusions are reached. Damude takes us through a situation in **Sudden Fury** where the innocent bystander who stops at the accident becomes more and more enmeshed in the plot. In his quest to kill Fred, who left his wife to die in a car accident, he accidentally kills a farmer's wife (Hollis McLaren) in the heat of the moment. By the end of the film three deaths are being attributed to him, and there is the possibility that the real killer will get off scot-free. Through bizarre twists in fate Al is made to appear the psychotic killer, which not only offends our sense of what is right but also our conception of reality. The police are shown to be ineffective and confused, refusing to believe Al's story, although assuring him that if he is telling the truth he has nothing to fear. Perhaps.

The judicial process is central to **Recommendation For Mercy.** With the circumstantial evidence pointing towards him John is placed on trial. He is to be judged, not as a child, but as an adult, because of the heinous nature of the crime he is accused of – rape and murder. Unfairly placed in a man's world, John falls victim to a retributive system of justice that evidently needs to put the blame on someone. Markowitz points out that the real identity of the killer will remain unknown. The police are shown to be ineffective in assessing the evidence, and when they question Nora, are led along the wrong path, as she deceitfully covers up her part in the affair by telling them more or less what they want to hear. However the two cops are never ridiculed, and their confusion as they sit looking at the evidence on slides is bewilderingly human. Our feelings towards them are tinged with ambiguity as their initial questioning of John is harsh, angry and aggressive.

Markowitz also ties the system of law to Fran's parents. He owns the meat-packing factory where John's father works, and as John awkwardly puts it "they can afford the lawyers." Markowitz's attitude is expressed most succinctly in a scene where a little boy is called upon to testify, and when asked to be seated in the dock he is subsequently lost from view.

Sunday In the Country has a different perspective on justice. Confronted with the three killers, Adam decides to take matters into his own hands imposing a one-man law, where he is both judge and executioner. His torturing of the two remaining killers is shown to exist outside the normal processes of the law. It is also excessive and condemnable. In this way Adam descends into a type of madness, and becomes no better than the killers. Even the name Trent gives to this character is significant. The biblical associations suggest a garden of Eden that is about to be destroyed and we are shown a loss of innocence in more than one way.

In all three films we feel there has been a miscarriage of justice. **Sudden Fury** and **Recommendation For Mercy** show instances where the normal processes of society cannot deal successfully with the violence that has been released. This is also true of **Sunday In the Country** although some kind of primitive justice has been applied, no matter how misdirected. But as an audience we cannot condone Adam's actions. His law is a reign of terror that should not be allowed to exist. And even the police are incapable of dealing with the events that are precipitated, and are no match for the sadistic Leroy (Michael Pollard).

The triangle is basic to the structure of these films. Women act both as intermediaries, and more importantly as victims and objects. The other two sides of the triangle are viewed as opposing forces, the opposite ends of a moral spectrum. In simple terms it can be seen as a struggle of good against evil, or

innocence against outside forces that destroy it. The purest form of the triangle is shown in **Sudden Fury** where the wife Janet is obviously the victim. Al, the innocent bystander, and Fred, the husband, engage in a battle with each other that is a simple equation of good fighting evil. The film ends on this struggle between the two of them, as Janet dies about half way through the film. Her role is quite revealing. The film opens with her in bed with another man, and it is Fred's discovery that she has a lover that really causes the accident. Strictly speaking she is punished for her actions, while Fred is uninjured in the crash. Henceforth she is incapacitated and takes no active role in the film. She is no more than a catalyst for what ensues.

Fran in **Recommendation For Mercy** plays an equivalent role to Janet's. Early in that film we see her climbing into a car with a brash, abrasive soldier who is obviously older and more experienced than she – the type of person we don't really associate her with. The soldier is later closely linked with Fran's death. John tells the police that he saw a red car near the scene of the rape, and there is a distinct possibility that is belongs to the soldier. When the verdict is handed down, and John is pronounced guilty, Markowitz rather clumsily cuts to the soldier who lets out what appears to be a sigh of relief. Fran is a victim – regardless of who committed the crime – of some misdirected masculine sex drive. The tragedy of her death is related to the weight she carries in the film. Fran is a very special person in John's eyes, and it is through him that we see her as something different and precious. John is portrayed as innocent, misunderstood and a scapegoat for society. The entire second half of the film is viewed solely in terms of John's struggle with a system that only wants to crush him. This rural society is ridiculed by Markowitz through his characterization of the prosecuting lawyer, the judicial system, and the judge's harsh final words to the jury that are extreme in their vindictiveness. Alone and contrite by the film's end, John is a crushed figure and we can only sympathize with what has befallen him.

Sunday In the Country reveals a similar triangular structure. Lucy shares characteristics common to both Fran and Janet. As the only woman in the film she is victimized and mistreated by both her grandfather and the killers. She is an ineffective participant in the play that unravels before her eyes, and is benignly treated by Adam as a 'typical' woman who will have no share in any decisions. Her outrage is also our own. Caught between two forces that either cannot comprehend her (Adam), or who only wish to use her (the killers), she is consigned to play a minor role in the outcome of the story. But the moral force of the film lies with her; her sense of right and wrong is also our own. Significantly the importance of her role diminishes towards the end of the film, and she has left before the final scenes are played out. Her ultimate inability to affect the course of events is both enervating and disorienting. To some extent the ending of **Sunday** confuses me. The final showdown between Adam and Leroy seems to sidestep some of the issues raised by the film. Leroy is the most despicable of the bandits, and the one who most deserves the primitive justice that Adam is handing out. Is Trent condoning certain of Adam's actions, after forcing his audience to question him for the rest of the film? **Sunday** is different from the other two films in one important respect. The other two sides of the triangle are portrayed in a slightly different fashion. Trent sees them as facets of evil fighting it out against each other. While Adam's intentions may be honourable, his judgement of what is right and wrong is revealed as self-centred and destructive. As a result Lucy is not only victim but also the residual force of good in the film.

There is a further point to make. In both **Sudden Fury** and **Recommendation For Mercy** the characters who hold the audience's sympathies – Al and John – become victims themselves. This parallels the narrative strategies of **Sunday In the Country,** and both of them become an equivalent to the part Lucy plays in that film. This points towards a complete moral confusion at the centre of these works. Moral actions and their ramifications are shown to lack clarity, and are deflected from their true intentions. One has only to think of the western as a touchstone of certain moral lessons, here there is no equivalent. Instead we are presented with confusion and defeat, where there are no winners, only losers. As well there is an almost complete lack of any normal, healthy heterosexual relationships at the forefront of these films. Janet and Fred's marriage is already on the rocks when **Sudden Fury** begins, and the couple who own the farmhouse that Fred stumbles across, are unable to deal with the violence that ensnares and destroys them. Adam and Lucy are separated by their differing conceptions of life and morality. Lucy has a boyfriend that she eventually runs off with, but their relationship is peripheral to the film. Furthermore both of them show an inability, and finally an unwillingness, to confront Adam in any forceful way. Their escape from the horror of Adam's actions can only be viewed as an abdication of their responsibilities. Fran and John appear to come the closest to a complete relationship in any of the films. However a cloud already hangs over them as Fran wants to go out with other boys, and of course the fate that befalls her ends the possibilities of any further development.

It would appear that Damude, Trent and Markowitz are addresssing themselves to the same kinds of questions. Values and illusions we tend to associate with the countryside, and nature, are revealed as hollow, and indeed, unhealthy. Not only is rural society unable to deal with specific human emotions, but it engenders attitudes that create negative emotions once released. People and events turn in upon themselves to form twisted patterns. This withdrawal from normal social mores culminates in a distorted idea of what is right and wrong. Adam's conception of justice is perverted, and based on the old codes of the frontier. The judicial system in **Recommendation For Mercy** is misguided and cruel. In **Sudden Fury** the farming couple, especially the husband, has an outdated idea of morality that is ruthlessly exploited by Fred. It is as if their fault is their trustfulness. If this is indeed the case then traditional values of honesty and generosity are not enough anymore to deal with contemporary forces.

I have not spoken of these films as belonging to a genre but they can certainly be viewed this way. They share characteristics so similar as to warrant such a distinction. The word genre signifies certain conventions that are followed, based largely upon stock situations. The gropings, awkwardness and occasional lapses of these three films point more towards the establishment of a genre than a confident working within structures that the genre provides. It remains to be seen whether these thematic patterns will indeed develop into a Canadian genre, and if they do whether workable films will result. □

For a review of ***Sudden Fury****, see p. 48.*

Robert Fothergill's book about Canadian cinema *Redeeming Features* is to be published this fall by Peter Martin Associates. The following article is an excerpt from the preface in which Fothergill takes on John Hofsess, author and cinema critic. He questions Hofsess' theory about the general evolution of cinema, raises the problem of cinema as an art form vs. cinema as a medium of communication and considers the cultural 'ambiguities' of English Canada.

part of a polemical preface

by Robert Fothergill

Recently an attempt has been made by John Hofsess, in the introductory chapter to his book **Inner Views,** to relate the condition and quality of Canadian movies to the general evolution of the cinema. His thesis proposes that when an art form, such as film, has ceased to be the dominant form of popular entertainment within a culture, it passes into its 'minority phase' in which it is taken over as a means of expression by and for various sub-cultures. He draws an analogy between the emergence in the early twentieth century of a rather esoteric mode of prose fiction, sometimes marked by controversial explicitness in its treatment of sexuality (he names Joyce, Lawrence, Proust, Mann, etc.), and the emergence in the sixties of esoteric screenplays, or 'art films', sometimes sexually graphic. On one page he names **I am Curious (Yellow)** and **Last Tango in Paris** as "heralding the freedom of movies", as **Lady Chatterley's Lover** and **Ulysses** had been "declarations of independence for the novel". Elsewhere he lists Bergman, Fellini, Godard, Resnais, etc., as the leading exponents of esoteric cinema. He then proceeds to link to this development, of what might simply be called the 'highbrow' wing of an art form, the emergence of novels (in their time) and movies (currently) expressing and satisfying the minority group consciousness of Blacks, homosexuals, Jews and Canadians. This recurring fragmentation of the forms of mass entertainment he attributes partly to the rise of superseding forms (cinema over printed fiction, TV over cinema), resulting in the proliferation of essentially decadent blossoms on a dying stem, and partly to economic and technological developments which make the medium accessible to hitherto excluded groups.

On the surface this elaborate theory of the evolution of cultural forms has some merit, but it is so riddled with fallacy and illogic that one hardly knows where to begin in reply. Moreover its application to Canadian cinema is less than illuminating. First of all, Hofsess persistently fails to notice any distinction between a **medium of communication** – print, film, television – each of which has a history of technological development, commercial exploitation, and social impact, and an **art form** – written prose fiction, photographic screenplay, and the various hybrid forms of TV programme – which also have

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evolutionary histories of their own. Secondly, his analysis of literary history is fallacious. The result is a spurious piece of theorizing, built on a series of false analogies.

Comparing the histories of the novel and the motion picture, he argues that both forms fell out of the hands of innovative artists into the clutches of mass entertainers, namely Charles Dickens and Hollywood. After their 'mass phase' of family entertainment the forms begin to lose ground, and the intellectuals and ethnics divide the remains between them.

Now it is certainly true that the highbrow segment of the population is slow to recognize a form of mass entertainment as Art. In the nineteenth century the literati continued to read poetry and to despise prose fiction, even though the major novelists have subsequently been recognized as the really creative imaginations of the time, expressing the most complex awareness of human and social truth. (The same posthumous recognition is not likely to be accorded to the Hollywood directors of the thirties, forties, and fifties, whose work was mainly derivative and conventional.) Only later, as novelists like Henry James developed a sophisticated critical theory of prose fiction, did the highbrow public and novelists themselves come to take the form seriously and to cultivate an esoteric and experimental mode of the novel. This development had nothing to do with the rise of the cinema, and in fact pre-dated it. Nor, of course, was it related to any evolution of the technology or economics of book production. Some of the 'highbrow' novelists were published by the old established houses, others by small private presses. Paperbacks had not yet been introduced. And sexual explicitness (to take a third detail of Hofsess' theory), was not a central feature of avant-gardism in the novel, any more than it was in poetry, painting or music. James's **The Golden Bowl** and **The Wings of the Dove,** Virginia Woolf's **Mrs. Dalloway** and **The Waves,** Aldous Huxley's **Eyeless in Gaza** and **Point Counterpoint** – books like these do not 'declare their independence' by describing sexual intercourse! As a matter of fact, the novel of the twenties that really caused a sensation by virtue of its sexual vividness was **Forever Amber,** a mass entertainment story about Nell Gwyn. Forty years later **Valley of the Dolls** was to reach a public which still had not altogether abandoned the habit of reading.

The populair success of sexually graphic movies in the last few years is in no sense analogous to the publication of **Lady Chatterley's Lover** or **Ulysses.** Initially, to be sure, it was the esoteric film, like **Les Amants** by Louis Malle or Joseph Strick's screen version of **Ulysses,** for example, that tested the limits of movie censorship, and established (or failed to establish) new boundaries. But the times they were a-changing across the whole spectrum. The trials of Lady Chatterley, as distinct from her initial appearance, marked a watershed in the public acceptance of sexual explicitness in print, while the heroic crusade of Hugh Hefner advanced (inch by inch) the limits of the visible in a glossy magazine. In the theatre, too, **Hair** and **Oh Calcutta** were letting more and more of it hang out. Pubic hair, four letter words, male genitalia, and finally *people actually doing it.* The battle had been won.

We should not confuse the emergence of the 'art film', yet to occur in North America, with slick profiteering from a new public appetite for commercial erotica – profiteering by the same entrepreneurial interests that have produced and packaged movies from the beginning. The importance of **Last Tango in Paris,** of which Hofsess makes so much, is not that it was a breakthrough for mature and sophisticated cinema, but that millions of people were misled into expecting to see *people* (and Marlon Brando of all people) *actually doing it.* That a film by a classy European was used for this symbolic defloration of the American public only says something about our need to disguise our motives.

Last Tango in Paris

Similarly, the emergence of various sub-culture cinemas proceeds from a recognition by the movie entrepreneurs that a specialized audience exists for a specialized product. It's not as if Blacks, homosexuals, Jews and Canadians (to use Hofsess' clustering) had never been to the movies until, in its "democratized" minority phase, they "gained access to the medium" and were able to make films about themselves. Nor do they cease to attend the mass culture movies that continue to be produced for white heterosexual gentile Americans. Quite a few Jewish Canadians and Black homosexuals liked **The Sting** really a lot. The truth is that identifiable sub-sections of the mass audience have always been served when it was profitable. After all, the precursor of youth movies, rock movies, C. & W. movies, Black movies, and hard-core porn was **The Song of Bernadette.**

As for Canadian films, for which Hofsess' theory is intended to account, they represent a very mixed bundle of cultural phenomena. National self-awareness looking for a means of expression, small-time entrepreneurial capitalism looking for a piece of the pie, individual egotism looking for its name in lights, creative imagination looking for a formal outlet – such disparate seeds have produced a hybrid cinema, showing several strains. It is hard to maintain that

Canadian cinema reflects and gratifies "the Canadian need and demand for a 'separate culture' ", and Hofsess cannot do it. According to him it would seem that some films succeed because there is a popular demand for their distinctly Canadian ethos, and others fail because there isn't. This ambivalence about the Canadian public leads him into several such contradictions, as for instance when he claims that Canadians prefer the humane mildness of **Goin' Down the Road** and **Mon oncle Antoine** to Peckinpah's **Straw Dogs,** but a few pages later (re: the unlikelihood of **The Exorcist** being made here) writes: "The government wants a tasteful Canadian film culture; what the public wants is perfectly obvious, but the Canadian film industry is so self-conscious and high-minded an enterprise, so political a movement in some quarters, that it *can't* give the public what it wants. So the Americans continue to rape and reap." Who is being reproached here, and for what? Later still he laments that "the crowds that lined up for George Lukas's long-running excursion into early 60s nostalgia (**American Graffiti**) lined up for **Duddy Kravitz** as if it were a sequel." I do not blame Hofsess for this ambivalence, which I share. I blame him for not coming to terms with it.

Certainly he is right in saying that for movie production to establish itself, against the economic odds, in a cultural subgroup (be it ethnic, linguistic, national, or whatever) there must be a positive and vital group identity, and an active demand for its artistic expression. Given these conditions it is possible for filmmakers to take advantage of the cheapest technology and reach a public which cares more for substance than for the trimmings. A black-and-white film in 16mm in a church basement or school auditorium will satisfy such a public if the film feeds an energetic cultural self-assertion. But here Hofsees reveals another unresolved and unrecognized Hofsess valence. Having spoken of the need for an integrating passion and pride of cultural separateness in the minority that will support its own movie production, and having lamented the coolness of such passion and pride in English Canada, he later writes the following: "The reason why Black movies are a highly profitable, self-sustaining sub-culture is that the minority they appeal to is a militant or passionate one. Similarly in major American cities hard-core pornography is now a thriving sub-culture. The theatres may be squalid, the 16mm films amateurish, but the satisfaction of being constantly re-inforced by screen images that are ingratiatingly uncritical and unabashedly indulgent, serves a psychological purpose that keeps attendance high." Not only is he uncertain as to whether Canadians desire their own cinema with the requisite warmth, but he is none too sure that such a desire should be catered to anyway!

This confusion, so typical of liberal bourgeois nationalism, results from the lack of any clear conception of why Canadian independence matters. He talks vaguely about the emotional need for identification with a sub-culture of relatively graspable proportions, and for "organizing one's life around a few central prejudices, maybe even a few crazy prejudices", and he attaches to this need the wonderfully ambiguous word "irrational". "Irrational" can mean mad and dangerous, or it can mean spontaneous and heartfelt. It's exactly the word to hide the vagueness of an idea that could as well countenance Fascism or the Flat Earth Society, as Canadian Nationalism. Sometimes he tries to get off the hook by declaring that "I am not speaking as a nationalist, but as a strategist, understanding media" – the good old value-free, uncommitted hype. Yet he obviously likes to hear himself speaking warmly of "the dreamers of independent mind and a unique vision who said 'No' to American mass culture". He denounces **Duddy Kravitz** for being a "smirking apologia for ruthlessness", for attempting in a typically American way to depict an unmitigated rotter with some ironic complexity and a measure of charm; then, in one of the book's ten interviews, he patronizingly instructs Denys Arcand on how, in **Rejeanne Padovani,** he should have depicted the gangsters and corrupt politicians in the Montreal construction industry in a less "one-sided" fashion, with a keener eye for "ethical ambiguities".

The Apprenticeship of Duddy Kravitz

Why do I spend so much time flagellating my friend John Hofsess? First, because he has repeatedly asked me to express in print my dissatisfaction with his book; and secondly, because he exemplifies to a startling degree what he himself describes as the "cultural schizophrenia" and "cultural ambiguities" of English Canada. The only way to develop an unambiguous sense of how and why a Canadian cinema is important is by considering the contribution of artistic culture to the political and economic independence of a country. And in turn we must ask: What collective ideal is furthered by the continuing independence of Canada from the U.S.? Hofsess has no answer to this question. Through the talk of irrational loyalties to crazy prejudices, of being "Canadian in a profound psychological sense", not a hint emerges that unless Canada can take hold of its political independence from the U.S. to develop a socially progressive, non-exploitative society, the survival of the maple-leaf film industry is a matter of no importance at all. □

o.e.c.a. goes network

by Harris Kirshenbaum

The Ontario Educational Communications Authority, based at Channel 19 in Toronto, has been in operation since September 1970, providing "something of value in television" as an alternative, non-commercial, educational television outlet. But the concept of OECA is more than only educational TV, as they are heavily involved in education through film, videotape, audiotape, records, telephone, mail, and printed matter. These 'support materials' are an integral part of the educational concept developed and kept in practice by programming director Jim Hanley.

OECA produces about 2000 new programmes a year, thought to be considerably more than any other similar media educator. Aside from producing those programmes, OECA runs several other programmes involved in distributing small format videotapes to schools and libraries (VIPS Programme), providing free videotape programmes to cable companies in remote communities, offering media training to more than 5000 students and teachers annually in workshops conducted through a mobile van service and the Toronto 'Utilization' Centre, marketing their own programmes to the U.S., Britain, Sweden, Denmark, Ireland, Italy, Brazil as well as across Canada, co-ordinating the production of School Radio Broadcasts with the CBC, and distributing more than 7,000 audio tape copies of educational radio material to schools throughout Ontario. OECA is also at work on developing a computerized videotape information retrieval system to provide improved individual access to specific material.

In the past five years, OECA has proven its capability to fulfill its mandate by the production of several excellent programmes of great originality, with plenty of solid content that have been both informative and entertaining. Among the very best have been **Media Circus,** a totally experimental programme last season that ran three hours in its final form, and dealt with the ideas of television, its sociological effects, its capabilities and future, and its legalities. Where else on major market television could you see the host of one live programme having a telephone conversation with the host of a concurrent live show, and see them both on split screen?

True North was an OECA production bought by the CBC for national exposure, that dealt with the many sad realities of Canadian history and public affairs. A bright and lively programme incorporating music, animation, and comedy with stock footage, dramatizations, stills, graphics and plenty of hard-hitting analysis. Michel Magee, Barbara Frum, Roy Paine, Angèle Arsenault and La Troupe Grotesque made a team to rival the finest in this area of programming anywhere.

Nightmusic features FM-type disc jockey Rainer Schwarz doing a visual radio show, using film and tape inserts over music and interviewing performers in the most casual TV show ever seen. **Nightmusic** continues this fall with many new ideas and concepts including experimental video techniques co-ordinated by new director Jim St. Lawrence, and expanding its music interest to the field of jazz as well as contemporary rock.

Elwy Yost hosts two programmes, **Magic Shadows,** a weekday evening show which serializes feature films into four or five half hours for kids, and **Saturday Night at the Movies** which shows the Hollywood films of bygone days in uncut, uninterrupted viewing sessions.

All of these, of course, are in addition to school broadcasts, acquired programmes like **Sesame Street** and **The Electric Company** complete with Canadian content inserts (gotta change all those 'zees' to 'zeds'), programmes produced under co-production arrangements like **Witness to Yesterday,** and productions of educational value produced in other countries like the British Information Film series, **Helen, A Woman of Today, Globe Theatre.** OECA even found an educational rationale to bid on the complete series of **Monty Python's Flying Circus,** but when the CBC found out they exercised their option and grabbed it up again. Additionally, some 10% of programming is currently French, and this sector will be increased to 12-15% in the coming season. The Summer Academy programme entitled **Brush Up Your French** includes daily televised episodes in the series **Suivez La Piste,** followed by, for registered students, a phone call from a French tutor who gives each student ten minutes of pronunciation drill, and weekly workshops in cooking,

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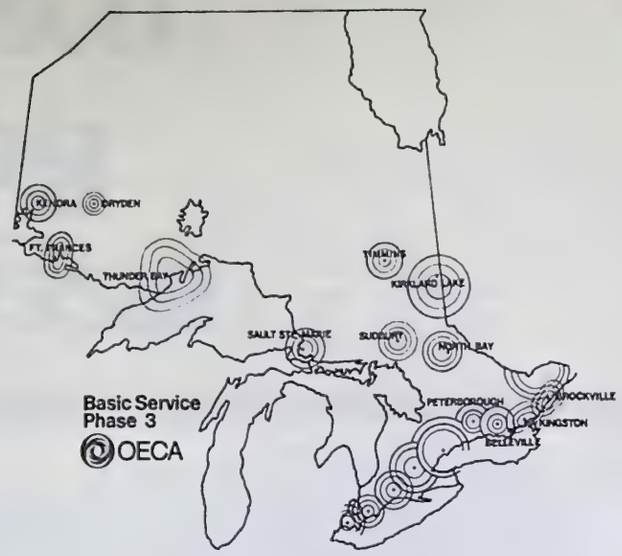
pottery, macramé, or weaving held in French at La Chasse Galerie.

Getting the Programmes to the Audience

Currently, all the OECA productions and their full range of programming is carried on UHF channel 19 (Cable 13) in Toronto, making the possible audience some 2 million people. This has been Phase I of the three phase plan to cover the bulk of Ontario, reaching eight million people spread over an area the size of France, Italy and West Germany combined. Channel 19's broadcast radius is to be increased from 35 to 55 miles with the move of the transmitting antenna to the CN tower later this year. The current antenna is on the CBC tower on Jarvis Street.

Also this fall, Phase II goes into operation, incorporating five relay stations which will carry the identical signals to Kitchener, London, Chatham, Windsor and Ottawa. Channel allocations are Channel 28 in Kitchener and area, Channel 18 in London, Channel 59 in Chatham, Channel 32 in Windsor, and Channel 24 in Ottawa. This will bring the educational TV signal to 75% of the province's population. The method of signal carrying will be relay from Toronto down the south western corridor from point to point, and by microwave to Ottawa. London will have the only OECA-built tower, Chatham and Windsor operations will be shared with present CBC installations. The Kitchener transmitter is being shared with Global's Paris operation, and Ottawa will be served from the Ryan Tower, where all present signals for the area originate. This latter will be the first part of the project to go into operation, and is scheduled for mid-October, with the others following by January 1976.

The Network Implementation Project (NIPS) has been paving the way for the introduction of the new network to be dubbed **TVOntario,** (TVO) by placing stocks of small format videotapes of past programmes along with playback equipment into Ottawa area libraries and publicizing their presence with posters and brochures. Area cable companies have been running previews of material to be aired in the fall, and community groups have held screenings as well.



TVO plans for Phase III are the opening of the rest of the province, up to some 84% of it at least. By 1980 there will be, funding and co-operation allowing, transmitters in Sudbury, Thunder Bay, Dryden, North Bay, Peterborough, Brockville, Kenora, Kirkland Lake, Sault Ste. Marie, Belleville, Fort Frances, Timmins and Kingston. As a further coup to the fledgling network, CRTC has recently granted approval for the educational signal to be telecast on VHF Channel 9 in Thunder Bay. This marks the first time that an educational channel has been given a VHF frequency, and will mean wider availability for viewers in that area.

According to OECA surveys, Ontarians watch on an average of over three hours of television daily. While that may sound like an incredible figure, the network expansion will make educational programming available to most residents of the province within five years and much sooner to most of us. While there are holes in the ETV programming, and while some shows do miss the mark, as they do in any field of mass communications, OECA has the mandate and proven capability to produce what people will watch, enjoy and learn from. According to surveys, they have captured up to 20% of the Toronto market, one of the most highly saturated TV areas in North America, comprising six major commercial networks, as well as offering cable subscribers access to up to 19 different stations. OECA sets the challenge for itself in its publication, **Another Way to Learn:**

> *"We're not in the numbers game, trying to attract viewers just to boast we have a big audience. It's simply that we realize it's not enough to produce good programming. You have to let people know what you've got, get them to watch – and be good enough so they'll come back for more."*
>
> Don Torney,
> Channel 19 Station Manager

While eight million Ontarians wait to have TVO prove itself to each one of them, pre-production is in full swing at 2180 Yonge Street, and we anxiously await the results of this very large-scale experiment in educational television that may prove itself a model for similar operations world-wide. □

The Canadian Film Development Corporation

is happy to announce that the following films will be released this Fall.

AHO, (AU COEUR DU MONDE PRIMITIF) by François Floquet and Daniel Bertolino, Productions Via le Monde Inc., Montreal

THE FAR SHORE by Joyce Wieland, The Far Shore Inc., Toronto

IT SEEMED LIKE A GOOD IDEA AT THE TIME by John Trent, Quadrant Films Ltd., Toronto

JOS CARBONE by Hugues Tremblay, Cinénord Inc., Chicoutimi

LIONS FOR BREAKFAST by William Davidson, Burg Productions Ltd.

LITTLEST CANADIAN by Jean Lafleur and Peter Svatek, Dal Productions Ltd., Montreal

M'EN REVENANT PAR LES EPINETTES by François Brault, Les Ateliers du Cinéma Québécois, Montreal

ME by John Palmer, World Leisure Corporation Inc., Toronto

MOURNING SUIT by Leonard Yakir, March Films Inc., Winnipeg

MUSTANG by Marcel Lefebvre and Yves Gelinas, Productions Mutuelles Ltée, Montreal

125 ROOMS OF COMFORT by Patrick Loubert, Haig-King Film Arts Ltd., Toronto

LA PIASTRE by Alain Chartrand, Association Coopérative de Productions Audio-Visuelles, Montreal

POUR LE MEILLEUR ET POUR LE PIRE by Claude Jutra, Productions Carle-Lamy Ltée. Montreal

L'ILE JAUNE by Jean Cousineau, Cinak Inc., Montreal

SALLY FIELDGOOD & CO by Boon Collins, Image Flow Centre Ltd., Vancouver

SUDDEN FURY by Brian Damude, Films Can Productions, Brampton

SUPREME KID by Peter Bryant, Seventh Wave Films Ltd., Vancouver

LA TETE DE NORMANDE ST-ONGE by Gilles Carle, Productions Carle-Lamy Ltée, Montréal

TI-CUL TOUGAS by Jean-Guy Noël, Association Coopérative de Productions Audio-Visuelles Montreal

111 Avenue Road, suite 602,
Toronto, Ontario M5A 3J8

(416) 966-6436

suite 2220, 800 Place Victoria,
Montréal, Québec H4Z 1A8

(514) 283-6363

OPINIONS

On Prostitution in Edmonton

by Jim Tustian CSC

The Agency called... they have a nice little commercial they'd like you to do for a client. They regret however that there isn't much time to get it done as it has to be on the air in three weeks. It's also somewhat regrettable that there isn't a great budget allotted, but you've done a great job before, so there's no problem with you doing a *great* job again. When you finally get the little masterpiece on the air, everyone's happy. You've done that great job and the commercial is getting all the response it was designed to.

You go out for a drink with a knowledgeable acquaintance and he tells you that the agency has just completed production on another commercial and it looks great. Fortunately they had a proper budget to do the thing. The production house out of Vancouver did a great job. You were saved the problem of even quoting on the commercial; as a matter of fact you didn't know it was being done. You, the dependable, qualified *saviour* producer have been taken for another ride. Meanwhile, your commercial has just been given more airtime via more time-buying-bucks. One agency stated the reason as "Secrecy" when their campaign for a Politician/Mayoralty hopeful had his production done by an imported crew from Vancouver.

These incidents occur every day. It's not only the agencies, but television stations also insist on providing commercial production on a partial cost basis, writing their costs off in the time buying. Where is the commercial producer heading... and what can he do about it? I guess one of the best things is to take a convenient trip out of town when the client ain't got no bread or time... □

Credo in Fredericton

by Arthur Makosinski

My first films were "shot" on 35mm strips of notebook paper. The films consisted of still drawings and depicted my childhood heros in various situations and adventures. To show them, I built my own projector, and had regular weekly shows.

That was back in Poland, when I was about 12 years old. A year later, shortly before we left Poland, I connected all my films together on one "reel". My grandmother, so proud of my efforts, took the reel to show to a neighbour. On the way back she stopped at the shed to feed our goats. That was the last I ever saw of the films. The roll somehow fell out of my grandma's apron, she did not notice it and the goats had a feast.

Ever since then I have been trying to remake them on 16mm. But it wasn't till we came to this continent, that I was able to afford cameras and film.

My first effort was a 16mm short **P.S.** The audio track was made by stretching out the Beatles' "Tomorrow never knows". The vid was made on a motorcycle. The film if anything, served as a showpiece and attracted some young people interested in filmmaking.

In 1968, in Fredericton, together with David Dawes, another filmmaker, we made the first film at University of New Brunswick. It was a 15 minute, 16mm, colour and sound effort, called **Next Day,** of a day in the life of a student at UNB. The film wasn't all that bad and was widely shown locally.

At that time there really were no books about filmmaking available to me, and I still could not understand the sound sync process. The sound for **Next Day** was recorded directly on the mag stripe of the release print. And what a hassle that was: we didn't have a mag projector on the campus, so I bought a mag head for the B&H, and made my own recording electronics.

Later that year in conjunction with the NFB we organised a series of film seminars with guest speakers coming sometimes from Montreal and Halifax. But even they could not answer the practical questions about filmmaking; the editors weren't sure how the camera speeds were related to the mag recorder, the cameramen knew just about nothing about sound, and the directors, well, they just didn't know anything.

In 1969 I left Fredericton and enrolled at New York University's Film Production Certificate programme. There, all my questions were answered. I started making synced shorts, and worked for other producers on documentaries. I also worked as sound man on a feature detective story, and a pornographic-rock-bible feature called **Rock Sodom and Gommorah.** I could have continued, but the shootingtime-money-time philosophy of the commercial film business was too much for me. I came back to Canada, and I went straight to the NFB in Montreal, that great maple pie in the minds of Canadian filmmakers. I was really impressed by their facilities. There was an opening for me in the electronic workshop, but they weren't interested in seeing my films. I suppose a technician doesn't have built-in creativity in his balls like true artists. Anyway, it was a tossup between the job as a technician at the NFB, or returning to UNB as a technician.

→

Of the above Opinions, the "Credo" was not sent for publication but rather as an introduction by Mr. Makosinski to the Editors. We wanted to share it with the readers as, together with "On Prostitution", it documents the trials and persistence common to independant Canadian producer-director-technicians. Ed.

I came back to beautiful Fredericton. Since I finished my degree in the States I was now making more money, and was ready to spend it on films.

I made more shorts. Better ones. But still could not afford a silent camera to do true sync. Finally, in August 74, I received a $4,700 grant from the Canada Council, to make a 20 minute short called **What Comes First.** Things are now looking up. We are more than half way through making it at the time of writing. I am using my own Nagra SN and Eclair ACL.

It's sort of a fun struggle. People ask me after a show: "Wow, you didn't make this film." "O no, it came with the projector," I reply. "Are you fixing it?" "Yep". "Listen Art, I have this TV at home..."

Who says you can make money in filmmaking.

I believe in my ability to make a good short. I think a short should be entertaining to a wide audience, and not just to a group of filmmakers who *understand.* Nevertheless a filmmaker should not be a slave of the viewers and make films to suit audiences or jump in the latest trend that happens to be going around. If a filmmaker can not present his subject or a story in an interesting way, he should quit. And for me what is interesting is that which is new. And "the new" is what is perhaps the hardest thing to create, a true measure of my kind of an artist.

Here in New Brunswick making a film can be like establishing a bordello; first no one really believes such things can exist here, secondly, seems no one wants to take part in it because it's immoral, and thirdly, it can never be as good as the ones that exist in Toronto anyway. □

Mr. Faulkner's Trojan Horse

by Stephen Chesley

On Tuesday, August 5th, The Honourable Hugh Faulkner, Secretary of State of this fair dominion, rode up to the assembled multitudes of the Canadian Film Industry on a perfect white steed – or he claimed that it was. In a long-overdue but magnanimous gesture, he offered it to the skeptical throng, announcing his intentions, in both English and French, to help them create a new world with the help of this magical horse. They reluctantly agreed and received it gracefully, mainly because it was all they would get, and they knew it. No little time later, they discovered that the Honourable had misled them again, or in his simplicity just made another error, and their industry floundered and was absorbed into an imitative, branch plant, just like the rest of Canadian industry. The Honourable didn't know or possibly didn't care that such a result had occured, for he had, by this time, been accorded a higher honour, that of Royal Senator. The rest of the Governing Body did not notice, because they concerned themselves with far weightier conundrums than Culture, such as preventing eggs from turning into chickens or replacing lush fields with concrete runways. The Canadian Film Industry did not care, for they had long ago fled to foreign climes, where their ability had been received with open arms and where they achieved Fame and Fortune... back home.

By the time you read this, about two months will have passed since Mr. Faulkner's statement. The press has reacted, the industry has reacted, and even the theatre chains have reacted. Mr. Faulkner has been out of town. I don't mean to imply that he has run away, but he hasn't offered to explain his actions in public either. One must, therefore, assess his proposals on the basis of his past actions and by examining closely what, in fact, his statement says.

Basically, there are three areas in Mr. Faulkner's proposals. First, he says that the theatre chains have "agreed" (Why must they "agree"? They can also be coerced by long-lasting legislation.) to provide four weeks per year per theatre – not per screen, thereby reducing the effect already – for Canadian features. That's only three months after Mr. Faulkner told the Commons Broadcasting Committee that his previous quota had not worked, and directly after he was advised by his top policy advisor that voluntary quotas don't work. He says he will monitor the new agreement, after admitting that the old one was not, and could not be, monitored properly.

Both chains have stated that they would play only commercially successful movies, and that unsuccessful ones would be pulled, thus almost confirming the danger of re-runs. Neither would they pull a winner to play a Canadian film; that's fine, but they could run a trailer for a Canadian film along with a huge success like **Jaws.**

Of course a voluntary quota suits the chains and Mr. Faulkner very well. It's much easier to let a voluntary agreement die than to repeal legislation. One cannot blame the chains; they achieved what they wanted. And to restrict the quota to a year allows ease in monitoring and great opportunity for quota evaluation; only one or two English-language features will be released this year.

Mr. Faulkner has reinforced a failed system.

The second aspect is the investment by the chains. The addition of Odeon is welcome: too long has Famous been flying solo. But $1.7 million is only less than one per cent of the total box office gross, and less than five per cent of the dollars that leave Canada for foreign pockets. And putting the bite, even if one tooth is used, on the exhibitors, avoids completely the place where the real money falls: ten foreign distributors earn some forty per cent of total box office revenue.

Avoiding a levy, Mr. Faulkner's "agreement" also impedes the development of an industry, because instead of placing funds in producers' pockets directly, the income from a film can virtually disappear in distribution expenses, ad costs, house nuts, print costs, etc.

But it is when we enter into the definition of "Canadian" in the 100% deduction outline, that incredulity renders one, not speechless, but howling.

It is reported that one of the reasons the policy

statement has been held up for some time is that a translation was difficult to arrive at. Nonsense; there must be a French phrase for "Branch Plant".

The criteria at first glance seem to be reasonable, until you realise that a film can be made, and qualify, without a Canadian writer or director. Which leads one to wonder how a "Canadian" indentity can be conveyed when the two most important creative elements can be Congolese. It's not enough to have Gordon Lightfoot sing in the background. And any foreign company can simply hire a Canadian producer and send up their own man to be watchdog.

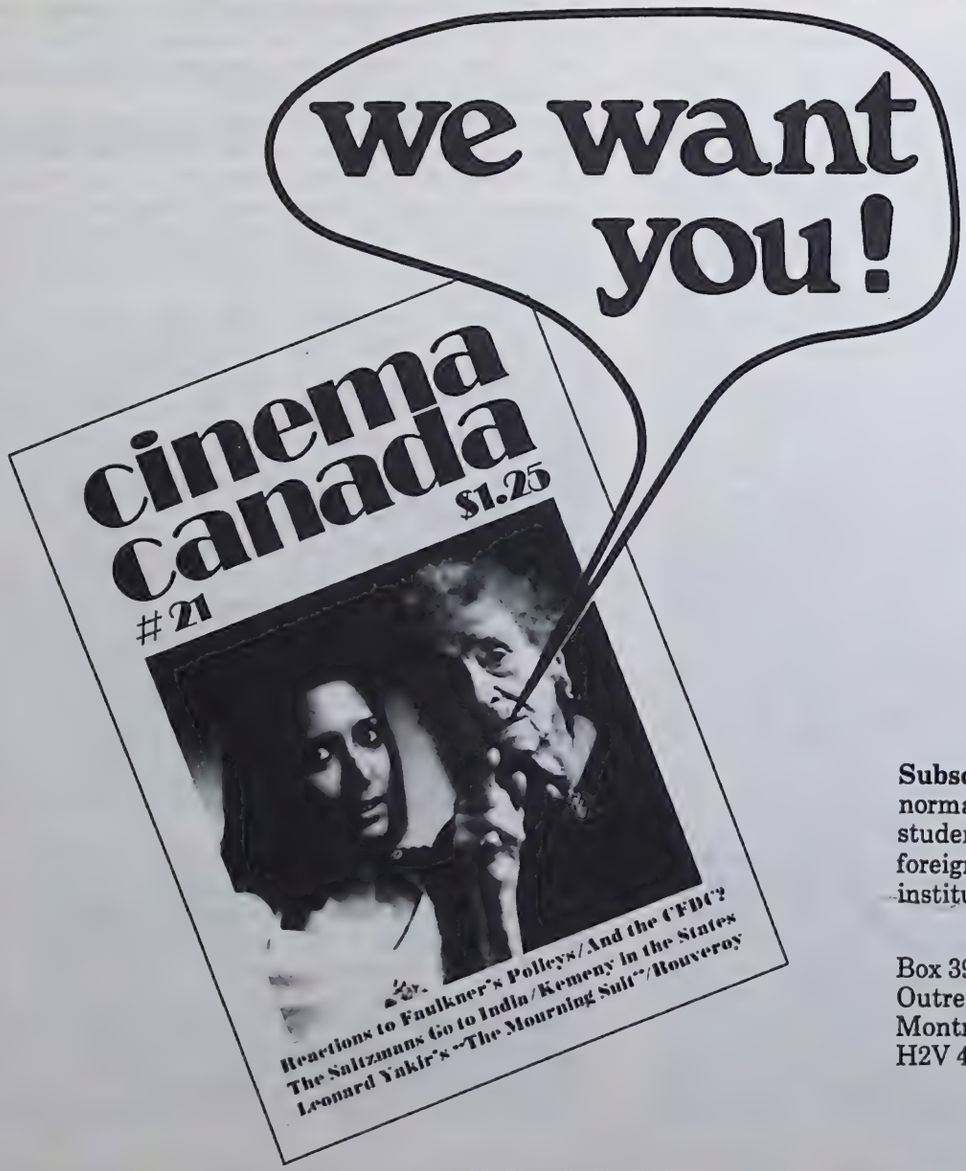
More important, however, is the copyright provision. There is no mention of Canadian control in the company that owns the copyright. And Warners, Paramount, Odeon, Columbia, etc. are all Canadian companies; they're incorporated here. And they're all foreign-controlled. And they all qualify for the full deduction.

Paranoia? I don't think so. Not when Canadians invest eagerly in foreign films and claim the deduction. Not when Americans have already insured and maintained at every opportunity - control over the industry, albeit with Canadian co-operation. Overall, film is not the hottest topic around government bloody mary's; oil is slightly more important when the matter of foreign investment comes up, and that's where the film problem really lies.

A crucial period has arrived. After proving that Canada has the talent, the expertise, the ideas, even the investors, as well as potential box office strength, the film industry must continue to operate without help in organising these components properly. Film is one of the few cultural industries that is capable of self-support, that is, without government handouts. And yet it must struggle on alone, again.

Mr. Faulkner repeated previous errors, neglected to learn from history, defied not only his own policy advisor, the industry, and the facts, but also his own words, and rejected expressed public support for proper plans, as well as CFDC and CRTC precedents.

It's no wonder you have to look a gift horse very carefully in the mouth. □



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BOOK REVIEWS

Canadian Drum Theme: Someone Sung Our Song Wrong

by David Beard

Hollywood's Canada: the Americanization of Our National Image.
Pierre Berton. Published by McClelland and Stewart, Toronto 1975. Cloth Bound Price $13.95.

According to Hollywood, this is what the Mackenzie River country looks like in August. Almost everything here is wrong, especially the presence of snow in a month when temperatures can exceed 90 degrees F. – and the totem pole which, besides being atrociously carved, belongs about 1000 miles to the southwest. The movie is **Back to God's Country,** starring Rock Hudson, made in 1953.

There is no intent by the author or the publisher to present this book as a "movie book". It is, they state, "...a book about the Canadian Image". What Berton has to say about Hollywood is not entirely new, but how he says it and documents it makes it indisputable.

For those who are interested in books pertaining to the motion pictures this work is indispensable. It has considerable value as a reference work on films made in Hollywood about Canada. The facts are noted. They suggest innumerable leads. The researchers have put the material into comprehensible order and a new view of the Canadian as presented by Hollywood clearly emerges as never before. Berton has written a work that future researchers and scholars can build upon.

What I find tiresome, as a reader of books on film, is the familiar sound of the beating of the National Drum Theme. We have heard it all before. The writer, singer or preacher must jazz up the beat. Pierre Berton, alas, sounds like one of the old time evangelic order of summer-tent-converters on his last hurrah. There is too much snake oil for me.

The book lacks a sense of humour. The anecdotes of intrigue are journalistically interesting, but they could have been fascinating if Berton had used a sense of fun and comic style rather than the fire and brimstone attack.

I couldn't help thinking throughout the book that it would have been one hell of a good read if those excellent pictures and that valuable background material had been put together by someone who said, "Come on, you're having me on about all this Back Woods, this Big Snow stuff and this Primitive Passions in the Untamed North bit. Did people actually believe all this?" I had hoped for a nostalgic look (but not a campy one). An affectionate tongue in cheek view of the past can entertain and at the same time inform.

The book is tiresome because it sounds like all the other National Drum Themes. And it's not! It's about the movies. Some very exciting ones, some dull ones and some so wrong and silly they should never be taken seriously. But Pierre Berton chooses to take them seriously - too seriously. They deserve attention because Hollywood in totality deserves attention.

What Hollywood was and what it presented is now being studied. One aspect of the study is Hollywood's affect on various groups of people, i.e. women, and the Negro, and on sexual identity and the national images. It is not surprising that Hollywood distorted everything it touched. It was truly a dream factory. But people reached for dreams and many of them lived by them. Like all dreams they faded and left nothing but a case of mistaken identity. Hollywood was not trying to create understanding between nations nor was it trying to educate. It was trying to make money – millions of dollars of it – and for a time it did.

I suppose it boils down to the fact that I just can't get excited at the distortions that Hollywood presented. I enjoyed the films and in most cases the lesser ones I simply forgot. When I came to Canada twenty odd years ago I didn't expect to meet Indians in the streets of any city. I wanted to, but I knew I wouldn't. I remember the one pet I wanted was a racoon or a skunk. I knew that Mounted Policemen didn't sing the Indian Love Call as they went to get their man (Was that a latent gay thread of symbolism we all missed?). I certainly had seen dozens of movies on Canada and not only those made by Hollywood, but I had also met people from Canada and had read books set in and about Canada. I was quite aware that Canada had an identity far different from America's.

Despite what I found dull about Berton's style there is still real value in the question he poses about Canada's National Identity. The book can cause us to think about ourselves as Canadians. It is opportune now that we are examining the national myths about ourselves. Some of these myths were created by Hollywood, some by politicians, by hockey players, by authors and a host of others. It is a time for exploding myths, but when we replace them, what will the new ones be? The *real* national image? Or just another distorted version, this time created by a home grown industry. □

David Beard owns and operates the Toronto bookstore Cine Books. He has taught, acted in and written about films and returns to Cinema Canada after a brief absence.

FILM REVIEWS

David Cronenberg's

The Parasite Murders

A film by: David Cronenberg. **Screenplay:** Cronenberg. **Cinematography:** Robert Saad. **Music:** Ivan Reitman. **Sound:** Dan Goldberg **Editing:** Patrick Dodd. **Performers:** Paul Hampton, Joe Silver, Lynn Lowry, Alan Migicovsky, Susan Petrie, Barbara Steele and Ronald Mlodzik. **Producer:** Ivan Reitman. **Produced in** 1974 **by** Cinepix. **Colour:** 35mm. **Running time:** 87 minutes. **Distribution in Canada:** Cinepix.

"Sex is the invention of a clever venereal disease."

photo: Attila Dory

The Parasite Murders

Well, I really have bad taste. I liked it. I know you're going to say I'm campy and cliquey and queer, but I did like it in my own weird campy way. Because it goes so far, it's so funny-scary awful, so – all those dreams you wouldn't tell anybody, and I mean anybody, about, – all there in front of you, that you've got to be loose, oh yes, very loose indeed, to enjoy this film.

And after all people, what's there to be scared of? Is there really somebody out there who doesn't dream great big colourful eccentric mindboggling blush-making dreams? Once in a while anyway? Ask your favorite psychiatrist. And do you really want Marshall Delaney (I refer to his now famous piece in the back pages of *Saturday Night* entitled "You should know how bad this film is. After all, you paid for it") to tell you your creepo dreams are in bad taste?

I'm sure they are. I hardly ever have a tasteful dream, to be sure. And talking to David Cronenberg, the crazy truthful thing is, this film did come from that special nowhere place where all the wires cross in the back of the mind; from dreamland. True. He simply dreamt it up.

Interestingly, he had another dream while he was making it – a rather intriguing one in which an audience contracted a disease from a film. In the dream he saw this happening, and realized that those affected were feeling antagonistic to those as yet unaffected. The disease itself made people age exceedingly rapidly. Not horribly, just quickly. Listening to him my flesh began to crawl with the delightful anticipation of yet another creepy ghouly psycho-masochistic squirmy film from out of the back of Cronenberg's head.

So what is the movie about? Well, in a beautifully stated intro we find ourselves in an apartment complex complete unto itself. Called Starliner, it is advertised with all its facilities, as a world of its own, exclusive and separate. Just the kind of place *I* find frightening, and advertised, as real complexes like this are, with what seems to me the epitome of bad taste. But it takes all kinds.

All the privileged people living there are unaware that a strange, and I mean really *strange,* bug is loose in the building. Cronenberg calls it a 'bug' but in fact it looks like a cross between a slug, a leech and a particularly offensive penis. Don't read on if you're squeamish, because I'm about to tell you it is passed by mouth, as well as creeps, squeezes, slides, plops and oozes toward its various victims.

Now, from all the war films I've seen, and all the bloody bashes and bonks that TV and the action genre movies perpetrate on my frail interior, I have at last been purged. Because this film has blood in such gobs and slatherings, such dribbles, splashes and smears, that *finally,* Peckinpah notwithstanding, I am freed of ever getting zapped by some smart-aleck's catsup bottle drama again. Or maybe, anyhow. If the effect wears off, I may nead another dose, Dr. Cronenberg.

Ivan Reitman produced. No doubt the thought I had when I saw this film, that it would make a good double-bill with his **Cannibal Girls,** was in his mind before the film was ever finished, or maybe before it was even begun? Perhaps. But it might interest you to learn that when Cronenberg first showed him the script he didn't want anything to do with it because he found it so disgusting. And really, **Cannibal Girls,** buzzer-horror warning and manmeat stew and all, is like child's play compared to the depths of depravity **Parasites** discloses.

The narrative flow is reasonably clear, the photography by Robert Saad competent and straightforward, and the acting medium-good to really-ok, with Joe Silver as usual stealing the kudos. But the special effects! Joe Blasco came up for the love of the business from California, where he makes his living doing things like makeup for the Lawrence Welk show (talk about horror...) and he worked some wonders. To dumbfound other special effects men, he even has Alan Migicovsky,

while gazing with horror on the portion of his anatomy under which the breeding parasites are visibly squirming, *raise up* his body with a jerk in order to prove he wasn't using the old false-chest head-through-a-hole-in-the-bed gimmick. Keep it in mind when you see the film and it may just help you get by a bad part.

But I'm not going to tell anymore about the bugs, or the people, or the amazing and ghastly things that happen. This is a film for drive-ins, for the young, for the brave, for the silly people who like movies that are in bad taste and don't care what Delaney thinks.

This is popcorn, not fruitcake, and no one ever said it was good for you. So go, but be warned, you may have quite a time.

Natalie Edwards

John Trent's

It Seemed Like a Good Idea at the Time

A film by: John Trent. **Screenplay:** Claude Harz. **Cinematography:** Harry Makin. **Music:** William McCauley. **Sound:** Russ Heise. **Editing:** Tony Lower. **Performers:** Anthony Newley, Stefanie Powers, Isaac Hayes, Lloyd Bochner and Yvonne De Carlo. **Producer:** David Perlmutter. **Produced in** 1975 **by** Quadrant Films Ltd. **Colour:** 35mm. **Running time:** 97 minutes. **Distribution in Canada:** Ambassador Films.

When you combine backing from David Perlmutter with Quadrant Productions and director John Trent it means a determined attempt is being made to make money with a movie. And the result in this case is a product that is aimed exclusively at the pocket, by way of the guffaw. A good laugh loosens people up; their laughter rings the bells of a thousand cash registers.

But what makes people laugh? It's always been hard to know in Canada. Is it the dirty snigger of the English low comedy, or the falling object joy of the perpetually naughty-child-teasing-Mom-ism of the States?

Winks and pokes, or crashes and chaos?

Or do we have a style all our own? Looking back over what could rather kindly be called the Canadian comedies of the recent past, we see that the embarrassed shudder with which we greet their memory is almost the best indication of their type. Embarrassment, mortification and mild dirt, mixed with meagre chaos, have in the end created a recipe that cannot fail (and has not so far) to produce a mediocre, rather mirthless comedy. **Another Smith for Paradise? The Rainbow Boys? Only God Knows?** Even **Why Rock the Boat?,** a rather unusually successful chuckle-headed film, finds the mockery of man of modest amusement only.

In **It Seemed Like a Good Idea at the Time** a desperate attempt has been made to avoid the merriment of mutter and blush, and create hearty ho-ho's out of a lovely rich olde English mixture of bathroom, bowel and bawd, touched up with some noticeably American types and Canadian comment.

So we have Anthony Newley being relentlessly exuberant and as full of fun as a drunken monkey in a banana boat, giving his all in the buff, or daringly clothed in a handclasp; Lloyd Bochner mortified and terrified by skunks and bears; Moya Fenwick stupefied and ridiculed as a semi-permanently stoned society lady; Stefanie Powers ever-fresh and sexy and manipulative; Isaac Hayes, big and black and bucking a blonde babe (didja see *that!*); and finally Yvonne de Carlo foolish and determined, and more frantic than funny, as an absurd representative of the type of citizen that fights 'progress' when it involves moving her out of her comfortable house.

It's enough to make you cheer on the developers and join the reactionaries.

If you get the impression the film is shallow, superficial, and based on more clichés than there are mosquitos on a June night – you might be right.

But is it *funny*?

Well, that depends on the audience. And what makes the Canadian audience not only laugh, but *pay* to laugh, has yet to be discovered. We can eliminate high comedy, comedy of manners, and much of class comedy and really crude comedy. But for this adolescent mixture of high-jinks, obvious targets, various goings-on that might be considered by rather sedate people as zany or outrageous, a spot of flesh, a hint of sex, a suggestion

It Seemed Like a Good Idea at the Time

of action, and a lot of general Poking of Fun, well – it remains to be seen.

Technically the film moves well enough, and though the editing is confined to the basic now-a-little-of-this and now-a-little-of-that technique, still it's reasonably brisk and the complicated plot fairly clear. And the cast handles their material professionally. It's also Canadian in the arithmetical sense that one Eng. and one Am. equal one Can.

Actually some may recall the days when Lloyd Bochner was frequently seen on CBC TV, and there may even be those who know that Yvonne de Carlo has some original claim to Canada, having once been born here, but generally one is not aware of a lot of Canadian talent in the film until one examines the roles of the policemen and garbagemen more closely. Is this a subtle comment on Canadian content do you suppose?

At any rate it is hard to think of the film as a Canadian Comedy, even if one knew what one was talking about. Despite a number of Canadian references, some Toronto take-offs, and some scenery that could well be Canadian, the general flavour of the film is so mixed between mid-Atlantic and borderline north American, that all it does successfully is fall between this and that, being neither goose nor gander, but rather more like a mating between Mary Tyler Moore and the Carry On gang.

And if this causes our fellow nationals from Newfoundland to Vancouver Island to hold their sides and groan for a break from the merciless joy of hilarity, we may be sorry we

ever discovered what it is that makes Canadians laugh.

Natalie Edwards

The Man Who Skied Down Everest

Screenplay: Judith Crawley based on the diary of Yuichiro Miura. **Cinematography:** Mitsuji Kanau. **Music:** Lawrence Crosley. Director and editor of sound effects: Bruce Nyznik. **Editing:** Bob Cooper and Millie Moore. **Performers:** Members of the Japanese Everest Skiing Expedition, 1970. **Producer:** F.R. Crawley. **Produced in** 1975 **by** Crawley Films Limited in collaboration with Ishihara International Productions (Tokyo). **Colour:** 35mm. **Running time:** 88 minutes. **Distribution in Canada:** Crawley Films.

Crawley Films is following the success of its documentary feature **Janis** with **The Man Who Skied Down Everest.** The new film, less than ninety minutes long, was given a prestigious Toronto opening in September at the University, the largest cinema in the country. Although this film probably has a more limited appeal than the previous Crawley movie on the raunchy blues singer, it will be interesting to observe how this Japanese-made, Canadian-produced film fares in North America, for it's an odd little picture which builds slowly to a climax that does not serve to justify the whole enterprise and which leaves one skeptical.

Yuichiro Miura is an ace Japanese skier who has set world speed records and the film is a record of his 1970 trek through the imposing Himalayas to an icy wall 26,000 feet high, just below the summit of Mt. Everest. Needless to say, that slope is the highest ski run in the world and Miura has the distinction of taking on a patch of ice that had never been skied before and will certainly remain untouched for a very long time to come.

Miura, the Japanese crew and four-hundred natives, set off from the Nepalese capital for Everest, winding through the rocky mountain passes. The narration in the film, written by Judith Crawley and based upon the lengthy diary Miura kept on his adventure, chronicles his feelings and thoughts and it is all beautifully but improbably spoken by Douglas Rain. The skier is described as a poet and philosopher as well as an athlete and the film is over-burdened with his musings and self-revelations.

The expedition snakes toward Everest. The going is slow and treacherous, there's a huge, menacing ice fall that must be traversed and it takes the team 40 days to move three miles. Miura reflects on the Sherpas, whose labours make the venture possible. "I wonder what will be the future of these tribesmen who have lived here for centuries," he says, "almost independent of the rest of the world. I hope their land will remain unspoiled by the ways of life we call progress." The Japanese show the Sherpas videotapes of Bonanza.

A sudden cave-in on the ice fall claims the lives of six Sherpas. The bodies are hauled down to camp and the party stands around them. Some want to turn back but the Japanese insist on continuing. "Six lives lost," Miura says, "in order to achieve a great thing."

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The Man Who Skied Down Everest

He skis the lower slopes, getting in tune, and the film has some exhilarating shots of him leaping over the steep inclines. Furiously he works out, the air is very thin and dulls the mind and body and Miura fights to keep his strength. The run is eight-thousand feet down, often at 45 degrees and at the bottom is a vast, unexplored crevass called the bergschrund, and if Miura can't stop before reaching it he'll perish. On the brink of taking off he confesses to feeling like Icarus, flying into the sun, and now understands "the pride of the samurai, challenging something huge." Looming overhead is the wind-whipped summit of Everest. Miura begins his historic run, with a parachute flaring out behind him, and within seconds he's skiing at 100 miles per hour, like a dive-bombing kamakaze pilot. He skis for six-thousand feet then collapses and slides, the skis spinning in the air, the crevass getting closer. A snow bank breaks his fall and Miura is rescued 200 feet above the bergschrund. The whole operation took less than two minutes.

While there is a degree of excitement in the film, it all builds to a finale that amounts to a resounding zero. The mission took months of preparation, $700,000, six lives, all to allow one man the thrill of skiing down an inaccessible slope for a couple of minutes. It remains to be seen whether this self-indulgent adventure film will find an audience as the skiing season nears.

David McCaughna

Jan Kadar's

Lies My Father Told Me

A film by: Jan Kadar. **Screenplay:** Ted Allan. **Cinematography:** Paul van der Linden. **Music:** Sol Kaplan. **Sound:** Henri Blondeau. **Editing:** Edward Beyer and Richard Marks. **Performers:** Yossi Yadin, Len Birman, Marilyn Lightstone, Jeffrey Lynas. **Producers:** Anthony Bedrich and Harry Gulkin. **Produced in** 1972-1975 **by** Pentimento and Pentacle VIII Productions. **Colour:** 35 mm. **Running time:** 104 minutes. **Distribution in Canada:** Astral Films.

St-Urbain St., Montreal, take two. This time, the story is about a young boy and his grandfather, a rag collector. It's the father who wants to make it rich, to get out of the ghetto, and it's once again the streets and lanes of the old Jewish neighborhood which make the film work. It's the right time for nostalgia.

It's difficult to write about the film without being aware of the years, the money, and the patience, which have gone into making it. The producers have ordered retakes years after the original shoot and have been on the verge of releasing it only to withdraw it and start reworking again. The beginning and the end, the role of the father, the entire musical score have all been rewritten in an effort to make **Lies My Father Told Me** the best possible film. That the final version will not be acclaimed as Canada's best motion picture is no reflection on the energies and devotion of the people involved in its production.

Ted Allan's screenplay is simple. Little David accompanies his grandfather on his rounds every Sunday, and the two of them with horse and wagon collect rags, clothes and bottles, ending up with lunch on Mount Royal. Grandfather talks about himself and life, and David learns to love and to trust. Going out with Grandfather is the pivot of David's week, and caring for Ferdela, the horse, is what enables David to get from Sunday to Sunday.

David's father, a "Duddy Kravitz" who can't make it, is increasingly jealous of his father-in-law's influence over the boy. Being a harsh and unloving man, he tries to win David by disrupting the boy's relationship with his grandfather. He talks to the boy but the boy can't understand; his father tells lies. David's mother is protective but ineffectual, and no one can console David once Grandfather is gone.

It's a bitter-sweet story and there are many comic touches, most of them provided by the secondary characters whose apartments surround the courtyard housing the stable. Especially well played are Edna (Carole Lazare), the neighborhood prostitute, Mr. Baumgarten (Ted Allan himself), and little Cleo (Cleo Paskal) who is all of four years old and who runs away with her two scenes.

The principal actors are competent and Marilyn Lightstone is refreshing and gay in her role as Mother. Missing is the psychological depth, the sort of gut feeling which hits home and tells an audience that what they are seeing is all true and not just play-acting.

Academy Award winning Jan Kadar is too important a director to have been responsible for the film.

There is a curious disproportion. **Lies** does not seem as powerful as director Jan Kadar's other films. It is still too long, too slow. The actors are too neat and clean, the colours too bright. And Grandfather is too big. Yossi Yadin who plays the role is tall and strong, a real hero of a man. I couldn't help thinking of that small, frail East European Jew who probably was Ted Allan's grandfather. A smaller man might have communicated the spirituality which was intended; Yadin's physical size seems a barrier to emotional depth. Like the film it-

Lies My Father Told Me

self, the audience is asked to take it on faith, to accept the appearance of feeling.

Yet given these limitations, the film works. Women were in tears at the end, and that's good boxoffice; the maudlin theme song is effective. And this is the sort of film which one is happy to claim as "Canadian". A well produced, thoughtful work with themes which are universal and which will hopefully find a sufficient audience to pay back the faith of the producers.

Connie Tadros

Brian Damude's

Sudden Fury

A film by Brian Damude. **Screenplay:** Brian Damude. **Cinematography:** James B. Kelly. **Music:** Matthew McCauley. **Sound:** Douglas Ganton. **Editing:** David G. Nicholson. **Performers:** Dominic Hogan, Gay Rowan, Dan Hennessey, Hollis McLaren, David Yorston, Eric Clavering, Sean McCann. **Producer:** Ben Caza. **Produced in** 1974 **by** Films Can. Productions. **Colour:** 16mm. **Running time:** 95 minutes. **Distribution in Canada:** Ambassador Films.

The Canadian Film Development Corp. low-budget programme has allowed a number of highly interesting films to be made; **The Hard Part Begins, Montreal Main** and **Bar salon** immediately spring to mind. While I don't think **Sudden Fury** is as achieved a film as these three, it certainly merits attention and analysis. It is far more of a formula film or a genre film than we have come to expect from the low-budget features, which more often than not have been highly personal statements. Not that Brian Damude's film isn't personal, it's just that it exists more within the conventional commercial framework.

Sudden Fury has a very simple plot and as many probably have not seen it a short summary is worthwhile. The film revolves around a married couple, Fred and Janet, but everything is not well with their relationship. Janet is having an affair and is about to leave her husband, but the two of them are committed to going out of town together one Saturday. Fred, meanwhile, has plans that involve Janet. He wants to build a country hotel cum resort and he needs some of Janet's money as a loan to buy the land. Janet wants no part of it, and in the quarrel that ensues in the car she reveals her infidelity. Fred drives the car off the road in a fit of rage and leaves a seriously injured Janet to die beside this little-travelled country road. A car passes by and its driver, Al, gets out and helps Janet. He has to contend, however, with Fred, who is doing everything possible to obstruct this interloper. Through a series of incidents, three people are eventually left dead, and Al, who only stopped to help, is being accused of the murders, while it looks as if Fred will get off scot-free.

Dealing as it does with one man's madness, and the hideous forces that it can release, **Sudden Fury** bears an uncanny resemblance to John Trent's **Sunday In the Country.** Both films deal with one man attempting to impose his will on a situation and a group of people. Their megalomania is treated in a different way; Adam's in **Sunday** is more fascistic than mad, but the forces that they release are just as destructive and violent. Damude's film raises questions concerning justice and its applications, as does Trent's. Al's increasing involvement in the action of the film undergoes significant changes. At first he stops out of humanitarian concern – there has been an accident and he wants to find out who's been hurt. When he discovers an abandoned and badly injured woman he is enraged at the person who has left her. When she dies he vows to kill the husband. Motivated now by revenge and an anger that blinds him, he too turns into a semi-madman. It is only when he kills a farmer's wife (Hollis McLaren) mistaking her for the real villain that the full impact of what he has turned into strikes him. By a gradual process of involvement Al has gradually de-humanised himself to a point where moral attributes of good and evil become blurred.

Sudden Fury is played out on one level as a simple morality play of good versus evil. But evil is seen to be supremely triumphant. As an audience we sympathize with Al and this identification leaves us extremely frustrated. Everything seems to work against his actions and by the end of the film we feel completely impotent. The police assure him that he has nothing to be afraid of if he is telling the truth, but their quizzical incomprehension of what has occurred does nothing to change our secret belief that this is in fact false.

Even more disturbing is the sense I get from **Sudden Fury** (and also from **Sunday In the Country)** that normal people are not equipped to deal with certain violent or uncompromising situations. The farm couple of **Sudden Fury** are continually shown at one step removed from what is going on. They instinctively reach out towards Fred when he appears on their doorstep, bloodied and with his tale of the car crash. They mindlessly accept his interpretation of the accident and treat Al like the real killer. When they gradually realize the truth, it is too late, and both their deaths highlight their inability to deal successfully with what is going on. The tragic thing is whether they could have done anything differently! Even Al is treated in a similar way. By taking up a gun, he confronts violence with violence. Aware of what he is dealing with he is still naive enough to believe that alone he can defeat it.

The other thing I would like to comment on is the role that the farm couple play in the film. They have small roles in comparison to the major characters but this in itself is significant. Theirs is the only 'normal' relationship portrayed in the film. The fact that they are so peripheral, and that they are brutally destroyed says an enormous amount about this film's view of people's relationships.

I started out by saying that **Sudden Fury** was somewhat of a formula film. It is very much an action film and it becomes more and more so throughout

its length, as the visual passages begin to replace dialogue. One of its weaknesses however is its occasional wordiness. One of the signs of a true master is sensing when an image can be used to replace dialogue, or when dialogue is superfluous to the visuals. Damude has yet to learn this. I only have to think of the opening fifteen minutes or so of Melville's **Le samourai,** where the image communicates everything. The scene that offends and jars me most is when Al stumbles across the crash and finds Janet badly injured still inside the car. Here most obviously the spoken word is used to communicate certain information (the fact that she has been abandoned by her husband), the pace of the film slows, and the tension of the scene is allowed to dissipate. But there is a raw sense of cinema about **Sudden Fury,** so even with its lapses it manages to convey its ideas strongly though crudely.

Piers Handling

David Rothberg's

My Friend Vince

A film by: David Rothberg. **Cinematography:** Howard Alk. **Sound:** Peter Rowe. **Performers:** David Rothberg, Vince, Howard Alk. **Producer:** David Rothberg. **Produced in** 1975. **Running time:** 40 minutes.

David Rothberg, a young Toronto filmmaker, has made a film which reopens the old question of the honesty and involvement of the filmmaker with his subject, and which answers at least one old question for me, to wit:

What does it look like when during the course of his movie the filmmaker does reveal his own involvement and question his own motivation concerning choice of subject and approach in his work?

In the first portion of this forty minute film Rothberg interrogates Vince, a small time con artist and exploiter of human gullibility whose varied activities range from stealing from stores to conning acquaintances, women and even friends. The more we watch Vince talk of himself and his reasons for what he does, and of his relationships and how they matter to him (intercut with excerpted comments from these friends), the more we see him expose himself as a poor pathetic bastard with minimal appeal.

But when the film suddenly changes tone, a new layer of truths is revealed. "On Sunday we got drunk," the narrative voice of the filmmaker, David Rothberg, confesses, and with that the suddenly swerving camera, the dedicatedly out-of-focus long close-ups and various inept shots of flashing mike and dipping frame keep us amused as we watch the filmmaker shift from an interviewer to an interviewee and Vince change roles and begin to question him. In fact this jagged camera work, the disconcerting appearance of out-of-focus faces and visible mikes give us also the extra awareness of the presence of the crew and of the actual creation of the film, intensifying the sense of veracity.

A rotund hirsute fellow scrunched in a corner asks a lot of pertinent and uncomfortable questions of Rothberg. This man is Howard Alk, himself a filmmaker of perception and reputation, and his questions are good. For a while one wonders uncomfortably if the film is going to degenerate into a collegiate bull-session on truth-in-art etcetera, but after a laggy spot where the audience squirms as much from boredom as the discomfiture of these almost unanswerable questions, the film picks up again.

Under interrogation Rothberg is as vulnerable as Vince, and we begin to see that anyone suffers from this inspection. Rothberg appears however to enjoy this public self-examination, and attempts to discover in front of us just what his real motives were, and understand who is exploiting whom and why. His explanation of his changed attitude toward Vince activites the film again, and keeps the investigation in a crooked lively present tense. Finally, confounded and tired, attacked by Alk and questioned by Vince himself, Rothberg withdraws saying "I've nothing more to say". "That's showbiz," responds Vince, bringing the film to an appropriate ironic close.

Technically adequate, rather overlong but basically full of interesting material, the film undoubtedly is an excellent prod for leading students and groups into worthwhile discussions of motives and integrity in film, of the use and misuse of documentary style, and perhaps of the hidden values in some of these investigations.

"I know now I'm not going to call the film **My Friend Vince,**" says Rothberg, and the audience, aware of the title, chuckles happily.

Natalie Edwards

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CAPSULES

by Natalie Edwards

1975

It Seemed Like a Good Idea at the Time. Dir. John Trent. A funny, crude, ridiculous, sub-collegiate farce revelling in bawdy bowel humour and a zillion mistaken conceptions and plot convolutions. Local Ontario references to developers and politicians in David Main's script give a Canadian flavour to the antics of Anthony Newley (once The Artful Dodger in Lean's **Oliver Twist**), Stefanie Powers and Isaac Hayes in this carry-on anyhow styles knee-slapper. D: Ambassador Films. P: Quadrant Films.

1974

Action: Dir. Robin Spry. Selectively edited newsreel footage following an historical introduction brings the October Crisis of 1970 back into focus for most Canadians, and introduces it to the young. Unless another documentary is made, Spry's carefully balanced effort has the power of the only visual summation and his subliminal plea for reasonable and non-violent solutions honoring Quebec, is the strongest voice around on the subject. CC: 16: 49-50; D & P: NFB.

The Apprenticeship Of Duddy Kravitz. Dir. Ted Kotcheff. Perhaps the first Canadian film to enjoy a comic take-off in an American hit (when Zvee Scooler cherishes a bit of land as the zeyda of Woody Allen in **Love and Death**), Duddy is certainly one of our most famous exports. Richard Dreyfuss is brilliant as the devious desperate Duddy, and period Montreal and a fine cast help create a simplified but honest interpretation of Richler's novel. CC: 13: 10-11; 15: 42-46, 50, 72-73; 20: 62-63; D: Astral; P: International Cinemedia Centre.

Bingo. Dir. Jean-Claude Lord. A commercially successful pop-politic movie which, under a layer of active melodrama and some sharp perceptions, basically is instructing the young revolutionary to be wary of being 'used'. Réjean Guenette, Jean Duceppe. CC: 16: 49-50; 17: 30-31; 18: 61; 20: 64; D: Les Films Mutuels; P: Les Productions Mutuelles Ltée.

Gina. Dir. Denys Arcand. Parallel story lines draw an exploited hotel stripper, a snowmobile gang, and a film crew attempting a political documentary on exploited textile workers (echoing Arcand's early unreleased 1969 NFB film **On est au coton**) into a potent mixture of action and observations, dealing with workers, women, violence, and the effectiveness of film as a political tool. CC: 19: 61; D: Cinepix; P: Les Productions Carle-Lamy.

The Mourning Suit. Dir. Leonard Yakir, Semi-autobiographical tale of the generational struggle between an old orthodox Jewish tailor and a young musician who live in the same abandoned warehouse factory in Winnipeg, and the importance of a suit of clothes to the growth of understanding and tolerance. This first feature by the director of the honest, revealing short **Main Street Soldier**, was invited to the 1975 Locarno Film Festival. CC: 21: 38-40. D: March Films. P: March Films Ltd.

125 Rooms of Comfort. Dir. Patrick Loubert. Freaky, voyeuristic and gimmicky, this jumbled and disruptive movie delivers a chaotic melange of emotions and events among some of the characters that turn up at the Grand Central Hotel in St. Thomas, Ontario one day. There's too much here, but it is all-Canadian. Superlative performances by Jackie Burroughs, Tim Henry, Sean Sullivan and Les Barker, plus Henry Fiks' agile camera and some explosive editing keep this experimental and original film glittering. CC: 17: 48-50; 18: 58-59; D & P: Haig-King Film Arts.

Recommendation for Mercy. Dir. Murray Markowitz. An exploration of the story of a 14 year old boy sentenced to hang for rape and murder veers toward exploitation as it echoes the sensational Stephen Truscott case through it avoids parelleling it. Andrew Skidd is reminiscent of the early Jean-Pierre Leaud in a tight performance as the condemned youth, and Markowitz catches some of the simmering sexuality and sadism of the small town environment as he comments on the gross exploitation and cruelty of our society. CC: 19: 40-41; 20: 47-48. D: Astral. P: Paradise Films.

Why Rock the Boat? Dir. John Howe. William Weintraub's novel of the innocence of people and politics set in the forties' newspaper world in Montreal, has become a fine, funny movie, so Canadian in content that it almost feels foreign. Stuart Gillard won an Actra Award for his portrayal of the all-Canadian cub and Henry Beckman, Patricia Gage, Ken James, Budd Knapp and Sean Sullivan provide vivid characterizations, while Tiiu Leek looks perfect. CC: 15: 18-19; 16: 14; 17: 38-39, 74-75. D: Columbia, P: NFB

1973

Alien Thunder. Dir. Claude Fournier. A wonderful story of the RCMP as erring humans, of Indians as real people and of the prairies as a place of turmoil and drama, is dissipated and finally destroyed by inept production and writing at cross-purposes. W.O. Mitchell took his name off the script, originally conceived from a true incident, with Donald Sutherland, George Tootoosis and Chief Dan George. CC: 14: 73-74. D: Les Films Mutuels (F). P: Onyx Film.

Bar Salon. Dir. André Forcier. Grainy black and white exploration of a proletarian nightmare involving the failure of a mediocre Montreal bar salon and its one-time owner, a plump misfit in his fifties, brilliantly played by Guy L'Ecuyer. This bitter vaudevillian style offers the narrative in distinctively realistic episodes which penetrate the set-gag delivery. A promising feature that was well praised when shown at the Museum of Modern Art and the Sorrento Festival. CC: 19: 28-31. D: Les Ateliers du Cinéma Québécois Inc.. P: Les Ateliers du Cinéma Québécois Inc.

Child Under a Leaf. Dir. George Bloomfield. A glossy centre spread world backgrounds a triangle plus-baby-makes-four soapie in which American actress Dyan Cannon protrays the woman who has everything (to lose) rather more exuberantly than effectively. Donald Pilon is her plastic lover, and Micheline Lanctot, minus her French Canadian accent, appears as just a friend. CC: 17: 44-47; 78-79. D: Les Films Mutuels. P: Potterton Productions Inc.

The Hard Part Begins; Dir. Paul Lynch. Despite awkward directions and an uneven script by John Hunter which reads like a caricature of the Great Canadian Losers Theme, the film is often an honest portrait of a sordid world, and a fine frame for a moving performance by Donnelly Rhodes as fading country singer Jim King. CC: 12: 31; 17: 76; D: Cinepix; P: Odyssey Films.

The Inbreaker. Dir. George McCowan. With virile, handsome Johnny Yesno in a lead, this melodrama about Indian-white relationships on the B.C. coast, small boat fishing, interracial love, exploitation of workers, and the role of women in Indian life, should have been a humdinger. Superficial, it succeeds only on a simple level, much aided by spectacular B.C. scenery, and somewhat less by the use of two American imports as the westcoast man and his Albertan younger brother whose breaking-in inspires the story. D: Bob Elliott (West), Bellevue (East). P: Bob Elliott Film Productions.

Il était une fois dans l'est. Dir. André Brassard. "The best of Michel Tremblay", Quebec's **enfant terrible** of the theatre, has been concocted into a mad and mordant movie. Here Hosannah's big scene with the drag Cleopatras, the singing Carmen from **A toi pour toujours, ta Marie Lou**, the stamp-licking ladies of **Les belles soeurs**, as well as other Tremblay characters and incidents merge in one despairing dramatic whole. Individual impact may be reduced, but at least the film offers all Canadians a chance to view Tremblay's imaginative world even though the English lose the powerful impact of his language. CC: 19: 38-39; 20: 65; D: Société Nouvelle de Cinématographie Inc. (F) (Eng. subtitled); P: Les Productions Carle-Lamy.

Kamouraska. Dir. Claude Jutra. A beautiful, popular adaptation of Anne Hébert's complicated and many-leveled novel which simplifies it to an elaborate Gothic tale of love, murder and retribution in a picturesque early Quebec. Geneviève Bujold stars, with Philippe Léotard. CC: 7: 42-50. D: Cinepix (E): France Film (F). P: Les Productions Carle-Lamy Ltée.

Monkeys In The Attic. Dir. Morley Markson. Inner and outer selves meet in a long night of surreality in Rosedale with Victor Garber and Jackie Burroughs costumed and capering like fantastical creatures, while Louis del Grande, Jess Walton and pizza delivery boy Jim Henshaw are stirred into the brew for a sizzling visual treat. Henry Fiks, images backed by a Nexus sound track and imaginative performances make a movie out of madness. CC: 16: 38-41, 68; D: Ambassador; P: Morley Markson & Assoc. Ltd.

Only God Knows. Dir. Peter Pearson. A priest, a minister and a rabbi decide to rob the Mafia to finance a drop-in centre for young drug victims of the syndicate. Gordon Pinsent, John Beck and Paul Hecht embellish an ordinary script with subtle touches. CC: 19: 69; D: Queensbury, P: Canart Films Ltd.

Sunday In The Country. Dir. John Trent. The plot is weakened considerably by the Americanization of this reactionary tale of a tough Presbyterian farmer in rural Ontario combatting the invasion of his land by three ruthless robbers. Ernest Borgnine is all wrong as the relentless authoritarian, and Michael J. Pollard is just silly as a loony hoodlum However, the discovery of Hollis McLaren and the brief appearance of many a familiar actor from CBC stock as well as Champion's subtle photography are some compensation. CC: 14: 16-17; 19: 69. D: Ambassador; P: Quadrant.

Wolfpen Principle. Dir. Jack Darcus. An Indian boy trying to re-establish his roots and a pudgy theatre manager (Vladimir Valenta) victimized by his own indecisiveness, commune with caged wolves in a slightly surreal west coast world that could be Canadian. CC: 13: 42-45. D: Faroun Films (East): Bob Elliott Distribution (West). P: Image Flow Centre Ltd.

1972

Between Friends. Dir. Don Shebib. Two American imports, Bonnie Bedelia and Michael Parks, combine with a good Canadian cast in a compassionnate and funny tale of friendship and loss, involving an ex-con, his daughter and two friends, and their participation in a doomed heist in Sudbury country. CC: 10/11: 32-36, 68-69. D: New Cinema. P: Clearwater Films Ltd.

Paperback Hero. Dir. Peter Pearson. Keir Dullea and Elizabeth Ashley enjoy juicy roles in this story of a macho small-town hockey star in a dying Saskatchewan village who senses his time has come too. CC: 10/11: 42-47, 70; D: Cinepix; P: Agincourt Productions.

The Pyx: Dir. Harvey Hart. Christopher Plummer as a Bogart-Gabin mix of cool and savoir-faire, and Donald Pilon as his French Canadian sidekick create a memorable pair of detectives seeking the murderer of a beautiful hooker (Karen Black) in a realistically bilingual Montreal. CC: 10/11: 56-59, 71; D: Cinepix (E) and (French dubbed); P: Host Productions Que.

Slipstream. Dir. David Acomba. A great sound experience, well harmonized with superlative photography of Alberta (Marc Champion) in a diffuse and only partly successful theme which suggests that electronics connects our solitary experiences as the wind binds the world of nature, while telling the story of an individualistic DJ (Luke Askew). Best Feature, Canadian Film Awards, 1973. CC: 8: 64; 10/11: 28-31; 12: 65-66. D: Cinepix. P: Pacific Rim Films Ltd.

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